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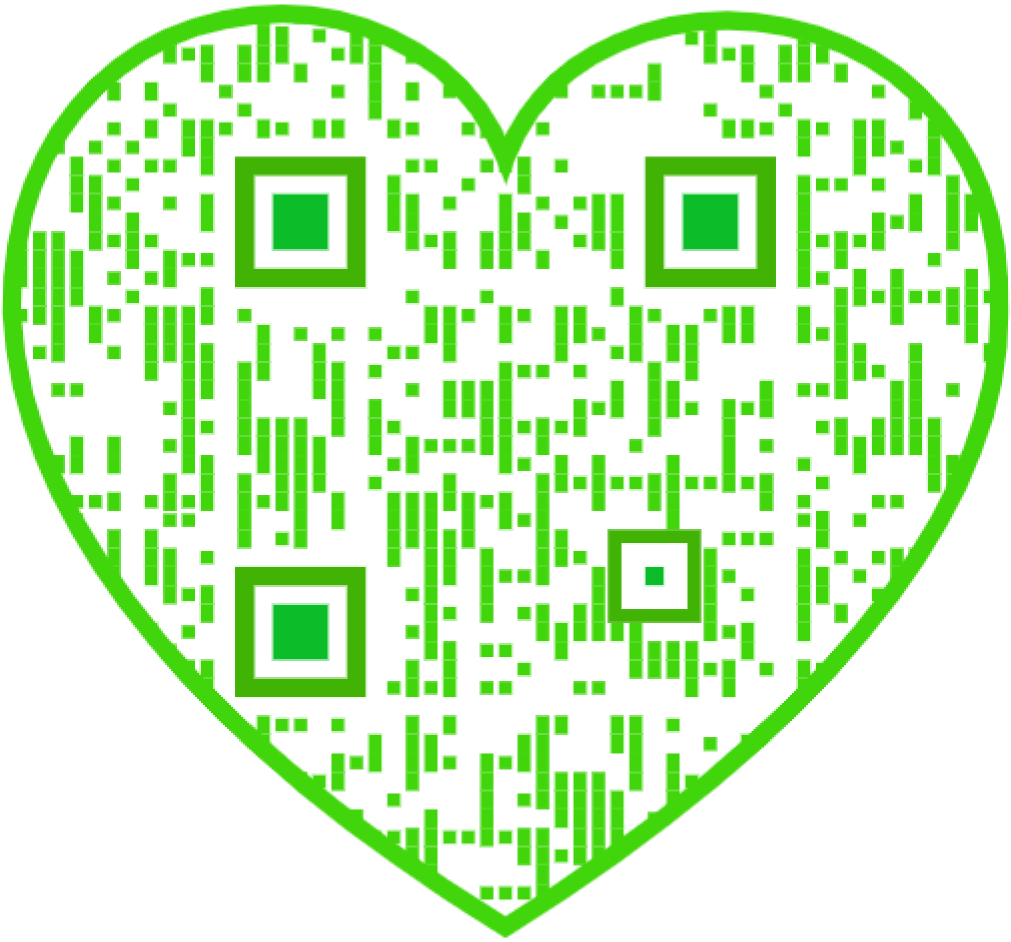

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Welcome

Fashion photography may seem a rarified subject – as you can see from my picture, I am no fashionista – but portrait shooters can learn a lot from it. This issue, top fashion shooter and Canon ambassador Ian Hippolyte shares his tips for getting the most from models and selecting the right kit. A world away from contemporary fashion is colour photography in 1900 – learn all about it on page 14. It's a glimpse into the development of a technology we now take for granted. Our big hardware highlight is Andy Westlake's test of Canon's flagship EOS R1, while nature pro Emily Endean reveals why she loves Fujifilm's XF 500mm lens. We're also pleased to announce our second Student Roadshow on 1 March (see page 5), and do check out our great subscription offers!

Geoff Harris, Deputy Editor

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COVER PICTURE © IAN HIPPOLYTE. INSET PICTURE, ABOVE: © DAVID CLAPP. INSET, BELOW: © PHOTO VINTAGE FRANCE/FORMER MARC WALTER COLLECTION

Our superb cover shot is by Ian Hippolyte. See more in our interview on page 20

THIS WEEK'S CONTRIBUTORS

ANDY WESTLAKE
Technical Editor
AP's resident chief reviewer tests Canon's super-fast flagship camera, the EOS R1

DAVID CLAPP
Top landscape and travel photographer David shares how the Nikon F2AS turned him back on to 35mm

DAMIEN DEMOLDER
Former AP editor Damien interviews fashion and beauty photographer Ian Hippolyte

AMY DAVIES
Features Editor
A new volume looks at the colour photochrom, circa 1900. Amy talks to one of its authors

EMILY ENDEAN
The outdoor photographer swaps her usual focal length range for Fujifilm's XF 500mm prime

ANGELA NICHOLSON
Expert tester Angela assesses a variable neutral density filter from Urth

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Global travel contest winners unveiled

THE WINNERS of the prestigious Travel Photographer of the Year (TPOTY) competition have been announced, with a beautiful portfolio of infrared images from Kenya's Maasai Mara clinching the top prize for US photographer Piper McKay.

Her winning portfolio included portraits and landscapes. 'So many images seen today are over-saturated, over-processed and even AI-generated,' said judging chair Chris Coe about Piper's portfolio. 'A "less is more" approach is often far more effective… The use of black & white, with a camera converted to shoot infrared, allows us to absorb the details and atmosphere which good monochrome conveys so well. Her images have an immediate impact, but the intricate detail and atmosphere captured is also eye-catching and highly engaging.'

Meanwhile 14-year-old Raymond Zhang from China won the title of Young Travel Photographer of the Year 2024 for his portfolio of an old steam train and its drivers. British photographers also won through, with Linda Wride bagging the Best Single Image in the Travel in Monochrome category for a shot of a Turkish potter, and Jenny Stock winning the Wildlife, Nature & Underwater category with her portfolio on American crocodiles.

See the full list of winners at tpoty.com. These will also be on display at The Banbury Museum and Galleries from 29 March to 7 July, before being exhibited internationally.

© TRAVEL PHOTOGRAPHER OF THE YEAR

One of Piper McKay's winning images

New film raises questions about 'Napalm Girl'

A ROW has broken out over who took 'Napalm Girl', one of the most famous pictures of the past 100 years.

The harrowing image, which shows burnt children fleeing a 1972 napalm attack in South Vietnam, has always been attributed to Associated Press (AP) photographer Nick Ut – indeed, Ut won a Pulitzer prize for it. But a new documentary called *The Stringer* airs accusations by Carl Robinson, a former photo editor at AP's Saigon bureau, that the image was in fact taken by Thanh Nghe, a driver for NBC news network who was also a freelance photographer ('stringer.') Horst Faas, the chief photographer of the AP bureau, then allegedly ordered Robinson to 'make it Nick Ut'.

© GETTY IMAGES

Nick Ut (centre) met the Pope in 2022 with Phan Thi Kim Phuc (left), the girl in the original picture

Both Nick Ut and the AP have vehemently denied the allegations, which the documentary makers claim are borne out by other witnesses of the napalm attack. Associated Press conducted its own investigation, and is standing by Nick Ut, accusing Robinson of being a disgruntled former employee who's failed to explain why he's waited so long to come forward (the accusations didn't even appear in his 2019 Vietnam memoir). The same goes for Thanh Nghe. In another twist, the filmmakers claim to have additional evidence but will only release it if the AP signs a non-disclosure agreement, which it refuses to do.

The Stringer recently premiered at the Sundance Film Festival in the US and is currently seeking a distributor.

'I've met Nick Ut, and while I wasn't there in 1972, some of these allegations don't sit right,' comments deputy editor Geoff Harris. 'For example, it's suggested that Horst Faas wanted to give the credit to Nick as he felt guilty that his older brother, also an AP photographer, was killed on the job. But Nick told me that he joined AP as a darkroom assistant/dogsbody, and had to work very, very hard to persuade Faas to let him work as a combat photographer too. Let's hope new evidence appears so this can be resolved, otherwise it's 50-year-old hearsay.'

© JAMES BY ROBIN DE PUY

The Americans

THIS striking and beautifully lit portrait features in *American*, a new book by Dutch photographer and filmmaker Robin de Puy. Travelling along Nevada's historic Route 50, often dubbed the loneliest road in the USA, Robin captured audio, film, and photographic portraits of the everyday people she encountered, piecing together an honest portrait of a nation undergoing a lot of change. *American* is available now for £37.

One of the portraits of everyday people taken by Robin de Puy in her new book, *American*

Next AP Student Roadshow confirmed

FOLLOWING on from AP's first student event with University of South Wales, we are delighted to announce that our next Student Roadshow is taking place on Saturday 1 March 9am-5pm, in collaboration with University of Greenwich. For students and young and emerging photographers, this exciting event is a full day of learning from professionals, hands-on tutorials, photowalks and creativity with exhibitors from the photo trade. Many disciplines will be covered, from documentary and photojournalism to analogue, filmmaking, music and fashion. See bit.ly/APgreenwich

Student Roadshow
UNIVERSITY OF GREENWICH
1 March 2025
Amateur Photographer
UNIVERSITY OF GREENWICH

Book now: AP's next roadshow

Fast, wideangle Canon RF zoom

CANON has launched a relatively small and fast wideangle zoom, the RF 16-28mm F2.8 IS STM, which complements the RF 28-70mm F2.8 IS STM standard zoom. It's aimed at users of full-frame mirrorless models such as the EOS R8 who'd like a bright wideangle zoom, but don't want to spend considerably more on a premium L-series optic. Features include optical stabilisation, promising 5.5 stops of shake reduction (8 stops on cameras that include in-body stabilisation) but you have to pay extra for a hood – surprising given the lens's £1,249.99 price.

Canon's new RF 16-28mm F2.8

Congratulations to Michele Sons

© MICHELE SONS

Major OM System launch incoming

AT THE beginning of January, OM System announced that a new camera was coming this year, along with compact, splash- and dust-proof lenses. The firm has now confirmed there will be a major release on 6 February, and though there are no details, there's a man holding a camera in the promotional video – so you can join the dots (see (bit.ly/omsystemlaunch). Check our website from 6 February for the full story.

In recent years, the firm has shifted its marketing focus more towards appealing to outdoor and nature photographers, which makes sense. Its products are comparatively lightweight, offer superb computational photography features and reliable AF/subject detection.

OM System has also announced the winners of its latest photo contest, under the banner 'Creativity. It's in Our Nature.' There were over 5,000 entries, and US photographer Michele Sons got top prize for 'Fairy Forest'. She wins a seven-day photography trip to Japan with OM System ambassador Lisa Michele Burns.

Remembering George Hughes

SADLY we've been running a steady stream of obituaries recently, but this latest one is particularly close to AP's heart. George Hughes – an influential former news editor, features editor and editor-in-chief of AP – has died at the age of 88.

George joined AP in 1968 as news and features editor, and from the get-go, was keen to spend time with famous photographers as they worked, rather than just phoning them up to get interviews. His big-name subjects included Ansel Adams, Brassaï, André Kertész, Cartier-Bresson, Bill Brandt, David Bailey, and Don McCullin. George's eponymous 'The Hughes Column' was also very popular with readers.

In 1971 he was elected to the Art Council Art Panel as a member of the Council Committee for Exhibitions of Photography, where he served alongside Cecil Beaton. Readers of a certain vintage may also remember George as the co-host of Yorkshire TV's *Me and My Camera* in 1981, and he wrote several books, including *Begin with Bailey* (1983). Furthermore, George was an accomplished photographer in his own right.

Bruce Black, a former AP colleague, paid tribute: 'George was a formidable figure but was also friendly, jovial and welcoming… he commanded respect wherever he went, and his enthusiasm for photography never diminished.'

George Hughes at work

© GEORGE HUGHES, COURTESY LIZ HUGHES

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Clockwise from left:

From the series Martha 2015-2018

Creative Body Process

From the series The Garden, 2021-2023

From the series Looking for Alice, 2014-2018

The Creative Body: Photographs 2014 – 2024 by Siân Davey

Until 23 March 2025. Martin Parr Foundation, Bristol

Here is a collection of poignant and important series from one of Britain's best contemporary documentary photographers, says **Amy Davies**

Bringing together several major series, this is the first survey exhibition of work by the acclaimed British photographer Siân Davey.

In the show, we see images from Looking For Alice (2013-2018), Martha (2015-2016), The Garden (2021-2023) as well as some from lesser-known bodies of work such as Communion (2017-ongoing), plus images, texts and videos documenting her ongoing Creative Body Process workshops.

Davey switched to a career in photography after working in psychotherapy, and it is this background which very obviously informs her work. We can see in the daily rituals and dynamics of family life and friendships that it's the human connection, as well as the often complicated bond between artist and subject, that make the portraits stand out.

Looking For Alice was Davey's first series of work, and is about her daughter, Alice, who was born with Down's Syndrome. A beautiful illustration of family life as Alice grows, along with all of its tensions, joys, highs and lows, it shows us scenes that we can probably all recognise within our own family life.

The series Martha depicts Davey's stepdaughter, who questioned at 16 why she wasn't being photographed any more. As a result, over the following two years, Davey photographed Martha more often. Here, we get a look at the complex and confusing time in a person's life when someone is both a young adult and a child at the same time.

Another project, The Garden, was inspired by Davey's son, Luke. Together, Luke and Davey cleared their long-neglected back garden to create a space to photograph people in, as well as reintroducing some biodiversity to the space.

From Communion, we see pictures from summer festivals, including Glastonbury, Port Eliot and Wilderness, while the final part of the exhibition looks at the workshops Davey runs from her home in Devon – The Creative Body Process. It's from these workshops that the name of the show is drawn, referencing how Davey's practice has expanded beyond simply image-making over the past decade.

Davey is easily one of the best documentary and portrait photographers working in Britain today, and a trip to the Martin Parr Foundation is also a treat. This is running at the same time as the latest documentary photography exhibition taking place next door at the RPS, too, so it's well worth a visit to Bristol to see both.

© SIÂN DAVEY

© SIÂN DAVEY, COURTESY MICHAEL HOPPEN GALLERY

© SIÂN DAVEY, COURTESY MICHAEL HOPPEN GALLERY

Books & exhibitions

The latest and best books and exhibitions from the world of photography

© PAUL TREVOR

Whitechapel High Street, London E1, 1977

Market Day by Paul Trevor

£20, Hoxton Mini Press, hardback, 128 pages, ISBN: 9781914314827

Markets are an excellent place to take pictures – it's no surprise or coincidence that there have been so many photo projects based on them over the years.

All of life's rich tapestry can often be found in such locations, and you don't have to hang around long before a photographic opportunity presents itself.

As such, it's the markets of Brick Lane and Petticoat Lane in London's East End that are on display here. The markets are often seen as symbols of the changing character of the area, with both diversity and vibrancy in the face of adversity, and this is a superb set of images.

Shot between 1974 and 1992, Paul Trevor's photographs offer us a time capsule, a glimpse at life in the area before gentrification and rapid social change.

Published by the ever-delightful Hoxton Mini Press, *Market Day* is a great book to look through. If you're interested in top-class documentary work, black & white, and archival imagery, then it'll be perfect to add to your collection.

© PAUL TREVOR

Chilton Street, London, E2, 1977

© FROM SEALSKIN BY JEFF DWORKSY, PUBLISHED BY CHARCOAL PRESS

© FROM SEALSKIN BY JEFF DWORKSY, PUBLISHED BY CHARCOAL PRESS

Sealskin by Jeff Dworsky

£50, Charcoal Press, hardcover, 110 pages, ISBN: 9781736234549

After dropping out of school aged just 14 and buying a Leica at 15, photographer Jeff Dworsky moved to a small island in Maine at 16 to become a fisherman.

In this beautiful, peaceful and quiet book, photographs of his life are set to the tale of an old Celtic folkstory about a fisherman who discovers a selkie, falls in love, has a family, but must let her go.

Captured in Kodachrome film, Dworsky photographed his family, daily life and the fishing community surrounding him in the small Maine village he called home during the 1970s and '80s – what we get a glimpse of now is a world that essentially no longer exists.

Calm and meditative, this is a wonderful set of images that at once give you a feel for life in this community, and also look like they could be taken straight from the set of a film. Perhaps the distance between the time the images were captured and their sequencing and publication in this book gives them an other-worldly quality, too.

If you like documentary, archival, or just otherwise slightly quirky projects, then this is well worth a look.

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The anatomy lesson

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WildLOVE by Pedro Jarque Krebs

£29.95, teNeues, hardback, 224 pages, ISBN: 9783961716203

This collection of stunning animal portraits from multi-award-winning photographer Pedro Jarque Krebs aims to show off their characters, bringing out their 'people'-like personality.

Many of the portraits have been artfully staged but we also see some spontaneous snapshots from the wild. There are more than 180 images to pore over – all printed in beautiful coffee-table format – plus plenty of additional information about the species depicted.

Krebs aims to use a tongue-in-cheek humour to portray the animals, showing not only their majesty and beauty but also their vulnerability. So, we get to see a human side to lions, flamingos and more as they are depicted with empathy and humour. Using a striking black background also really allows their personalities, as well as their colours and textures, to shine through.

Krebs has received over 100 awards for his wildlife photographs, and there's something for those who like many different kinds of animals here. There are plenty of wildlife photography books out there, but few are as special as this. If you love nature, or know someone who does, then this book comes highly recommended.

Full-color freedom

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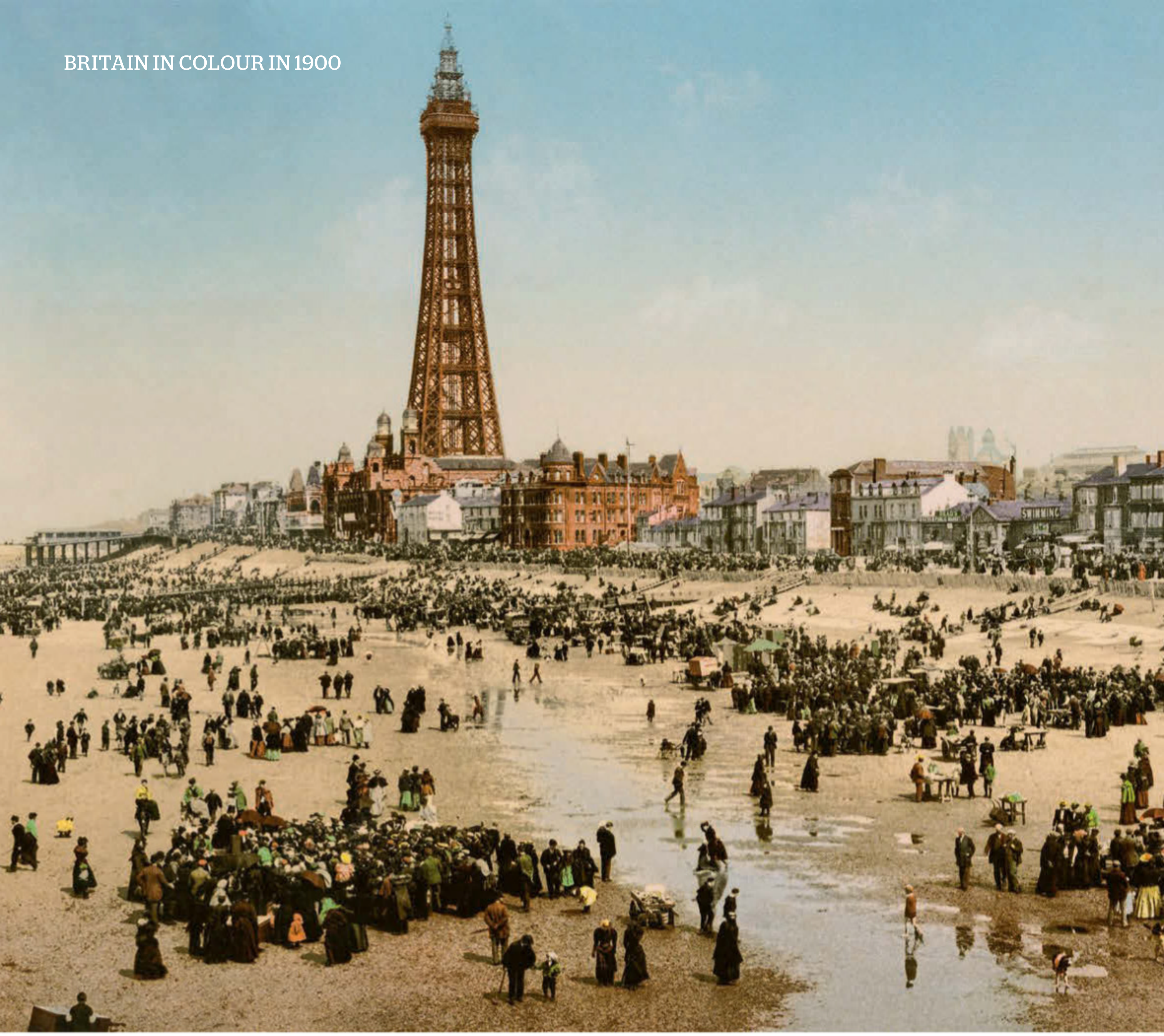


In glorious technicolour

A new supersized volume looks at the wonderful world of the colour photochrom, circa 1900. **Amy Davies** spoke to one of the book's authors to find out more

ALL IMAGES: © PHOTO VINTAGE FRANCE / FORMER MARC WALTER COLLECTION

Clockwise from left:

Blackpool

Ireland, County Antrim, Dunluce Castle

County Antrim, the Giant's Causeway

All images: photo vintage france / former Marc Walter collection

At the turn of the 20th century, photography had been around for a fair while. But, if you can imagine only ever seeing the landscapes and vista of a country in black & white, it must have been quite the revelation when colour imagery was pioneered.

Suddenly, a dazzling array of blues, greens, and indeed all the colours of the rainbow, gave a much more vivid and realistic view on what a place really looked like. If you were in the business of selling holidays and tours, that must have been quite the improvement on the pictures of old.

A quote which sums this up perfectly comes from George Robert Sims, writing in London in colour photography, published by The Photochrom Co. Ltd, in around 1900. He said, 'For he who knows not the colour of London knows not the living London of today, but only the ghost of a London that is dead.'

Of course, it would be a while before genuine colour photography was available to the masses. But, the photochrome gave a jolly good approximation of how a scene looked. And if you've not seen them before, a huge new book celebrating more than 100 scenes of the British Isles has just been published by Taschen.

When I say huge, I really do mean it. The book weighs 6.43kg (that's approximately the same as my dachshund, if you were wondering), and measures a whopping 29x39.5cm. In short, you're going to need a pretty large bookcase to accommodate this – and you should make sure your coffee table can bear the weight, too.

But, those enormous pages really do show off the dazzling contents within at their very best. At 608 pages, this isn't a book you're likely to finish in one sitting, but it's something to be savoured, rather than devoured.

It's split into sections of London And Its Environs; The English Channel and the West Country; Wales the Isle of Man and the Lake District; The Midlands and North-Eastern England; The Scottish Lowlands and Highlands and The Island of Ireland.

There's a lot to take in, and I can't emphasise enough how much of a treat it is to see this book up close. Yes, at £150, it's expensive, but in terms of what you get for your cash – whether you want to value that in grams or pages per pound – it's actually extremely good value for money. If you're a history buff, or have an interest in early photography techniques, then it's well worth a look.

To find out a bit more about what went into making the book, I spoke to one of its authors, Sabine Arqué, who revealed a little more about its creation.

AP: Why was now a good time to bring out this book?
SA: I don't know if it was a good time, the eventual success of the book will tell us! But I know that I was very very happy to make it!

AP: Can you explain – briefly – what a photochrom is, for those who have never heard the term before?
SA: It's a colour print obtained from a black & white negative following a Swiss process called 'Photochrom process'. The colour print was developed using up to14 different lithographic stones, one per colour. The process was invented in 1889 by Hans Jakob Schmid for the Orell Füssli Verlag in Zurich – then renamed Photoglob Co Zurich.

AP: Why were photochroms so popular at the turn of the 20th century?
SA: Because they were said to be 'the first real photographs in the colours of Nature'. It was the first time in photography that people could admire the colours of landscapes, cities, famous monuments and places, etc.

AP: Was the photochrom popular elsewhere too, i.e. the US?
SA: Yes, photochroms were very popular in the US as Photoglob Zurich sold the process to the Detroit Photographic Co that opened a Photochrome factory in Detroit, Michigan, in 1893.

AP: How important for the British tourism industry was the photochrom?
SA: It was very important because photochroms were sold at the main tourist sites all around the world thus popularising British tourism. British travellers have always been considered the first and most numerous travellers in the world, and the first travel agency ever founded was Thomas Cook. There is no doubt that this taste for travelling has contributed to the development of travel photography – and especially of photochroms. The London Photochrom Co, which was founded in 1893 as a sister company of Photochrom Zürich, opened its own fabric in Tunbridge Wells in 1896 and its products were soon on display at Thomas Cook.

Clockwise from right:

Tower Bridge, London

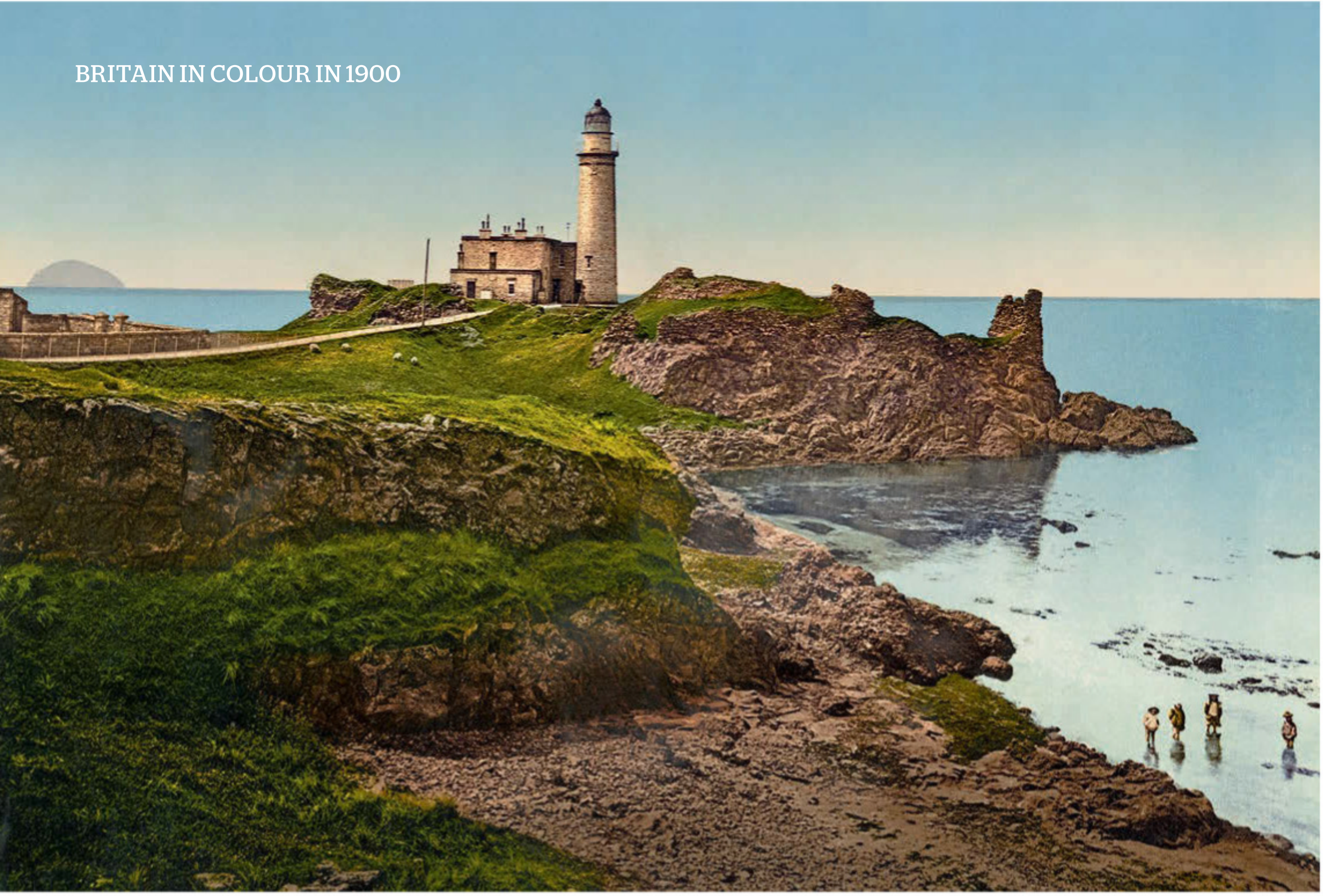
Tourists on the Giant's Causeway, Ireland

Paddle steamer La Marguerite

Caernarfon Castle, Wales

The Houses of Parliament and the Thames, London

St Michael's Mount, Penzance

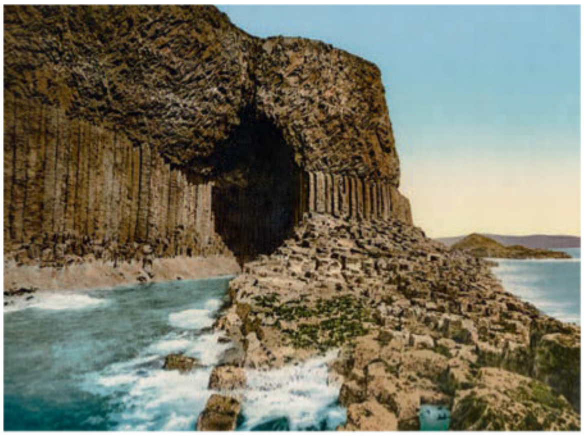


AP: Considering there are hundreds of photochroms and other pictures, posters and so on in the book, how long did it take you to put together this book?
SA: It took one year to get a final selection. The (about) 1,000 photochroms in this album pay a tribute to the various coloured aspects of their natural beauty while recalling everyday life in pre-World War I years.

AP: How difficult was it to track down all the relevant material for the book? In what kind of places is it kept?
SA: It was not easy as most photochroms in this book come from a French collection and complementary ones from the Library of Congress in Washington DC. Posters, luggage labels, also come from different sources.

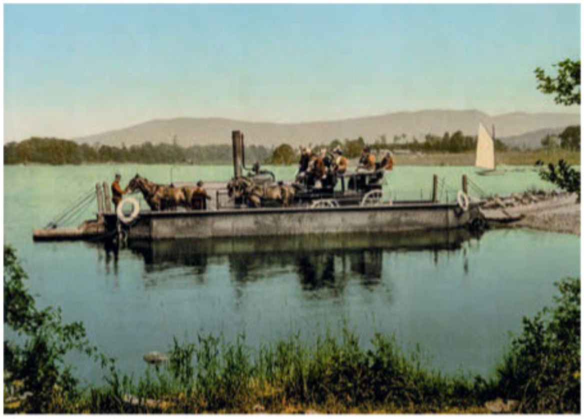
AP: How did you decide what to include, and did you have to leave anything out that you would have loved to include?
SA: I first selected my favourites for their visual beauty and/or peculiar interest in terms of tourism; I worked in close contact with the art director and we often chose views that were enlivened with people, crowds in the cities, railways, 'modern' inventions, river boats, seashores, beaches, cabins, bathers… I also consulted the author about the pertinence of such or such an image in terms of historical/geographical interest.

AP: How important was it for the book to be 'supersized'?
SA: The large size allows us to enlarge the pictures and focus on details – the 'magic' of photochroms also comes from their numerous details.

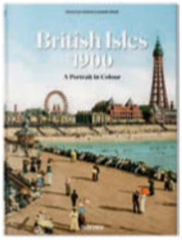


Above: Ayr, Turnberry Lighthouse and Ailsa Craig Island

Left: Inner Hebrides, Isle of Staffa, view of the Colonnade of Fingal's Cave



Lake Windermere, Bowness, a steam-powered ferry carrying a horse-drawn carriage across the lake



British Isles 1900: A Portrait in Colour by Sebastian Dobson and Sabine Arqué is published by Taschen and is available to buy now. RRP £150. ISBN: 9783836595391

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Risky business

Great pictures happen when fleeting elements come together to form an aesthetically pleasing moment, says fashion and beauty photographer Ian Hippolyte. But it helps if you're willing to take risks, he tells **Damien Demolder**

You mightn't think of fashion photography as a risky business, but in an age when loud people lay in wait for offence to come their way, the creative path can feel littered with political land mines buried just below the surface. With fashion corporations more focused on profits than ideals, marketing teams can be so cautious of what they appear to say, that they end up saying nothing very much. 'Fashion photography feels a bit safe,' says photographer Ian Hippolyte. 'It's supposed to be about expression and provocative – not in a sexual way, just about getting people thinking and talking about issues. There's a lot that can be said with fashion photography, and that's what makes it one of the greatest genres. It can campaign and reach people in a way that other genres can't. Now though we've got these big conglomerates that own all the brands and they don't want to be controversial and they don't want to take risks, so everything can feel a bit planned and a bit safe.

'That can take some of the art out of a shoot – things are often much less underground now than they might have been in the 1990s. I don't know if younger people don't want that as much as previous generations did, or if the people directing campaigns are just much more cautious. It's hard to rage against the machine when you are the machine, I suppose.'

Ian's photography, by nature, is some way from safe and traditional. 'There are lots of classic rules that people say you shouldn't break, but I never really followed them. I just broke them straight away. I don't agree that lighting has to be soft and I don't think it has to come from the front. You also don't need three-point lighting – you can work without all that, break all the rules and still get great pictures. It can make people I'm photographing a bit nervous though, especially if they have their own ideas about the "rules" of lighting.'

Trust in me

'Sometimes I'm working with people who are on set a lot, or people who have done some research on lighting, and they can have quite a narrow idea of what lighting should be and how lights should be set up, so it's a question of getting them to trust me and my ideas. I like to use a light overhead and a lot of people are scared of that, as they think it'll give them dark circles under their eyes. A lot of influencers only like to be lit from the front and think that's the only way to do it, but I'm usually looking for a more cinematic quality with the light coming from above.

'Some people can be afraid at first because all they can see is this overhead set-up and think they're going to look terrible. I'll always balance that overhead light with some fill though so while they might be unsure at first, once they see the pictures on the back of the camera they start to trust me to show them at their best.

'Some people, like social media influencers, will be used to photographing themselves and may have their own studio set-up. They have a lot more self-awareness than the average person because they are in front of the camera a lot of the time. Usually they will already know what works for them and which camera angles show them off at their best, so that really benefits me as I don't then have to figure these things out for myself. Then we just need to build a relationship for them to trust me and allow me to direct and take control.

'When people book me they've usually seen my work online or in print, and picked me to do their shoot because they like what I do – so they should know what to expect a bit, and will have a respect for my creativity. So while they'll be used to being in control and will know what they like, they'll also be open to new ideas and we can collaborate.

'Another good thing about photographing influencers is they are aware of how much things cost because they are also creators that run their own business. When a brand approaches them to create some sort of sponsored content they charge a fee too, so they understand what's involved and how much photography costs. When I started I was quite apprehensive and didn't want people to think I

Right: Heatstroke, Uche.
Model: Uche Njoku – Titanium Management
Styling: Bethan Cooke
Makeup: Troy Clarke
Hair: Jade Campbell

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Above, left: Metalmorphosis. Eliana Otiz, for *Voir Fashion* magazine

Above, right: Shoot for *Wonderland* magazine

was charging too much, but now I'm happy to just tell them exactly what sort of budget I need to create their vision. If the budget isn't there then they need to compromise at their end. I don't really compromise much any more; I just pitch something more realistic to fit what they want to spend.'

Good fashion

'Perhaps surprisingly, good fashion photography doesn't have to come down to the clothes. For me it's about the fantasy. Fashion photography needs to create a story and characters, and a lot of that comes down to the styling, but hair and make-up also play a part. The story can be quite vague, but the important thing is that everything aligns aesthetically.

'The styling can be quite extreme or really simple, but the picture works when the model, their expression, the hair and the make-up suddenly all come together. The shot doesn't necessarily need to be meticulously posed; it could be an off-guard sort of moment. I like those in-between-the-shots shots that are quite candid but everything is in alliance. On a recent shoot we were on the streets of London and the wind was blowing everything around. It was so windy things wouldn't have worked out if I was trying to do something really polished. But you can still get great images in those conditions if you use them to your advantage – you just have to wait until the wind is blowing the hair just the right way. Maybe the dress will look great flowing in the breeze a little bit – the model might look a bit cold and uncomfortable but could fit the vibe. Again, it's when all the stars align, and you can't always plan that, so you have to look out for those chances and be prepared to take risks. That's how great fashion images come about. When people try to control things too much, those chances don't come around. I like to collaborate with people who are willing to push the boat out a bit and take those chances. For me it's always about finding the right people to work with.

'Fashion photography has lost a bit of its edge in a lot of places. You see lots of campaigns that look the same where everything is shot against a white background in the studio.'

Passing fancies

'People want different things from a shoot, and often it's less about creating great images that will last, and more about constantly producing content – ten looks in a session as well as some video for social media. People just swipe through the pictures from a shoot on Instagram and don't spend much time looking at each one. It's not like when you pick up a magazine and spend 30 minutes looking through it and paying attention to the pictures. Pictures in print last a lot longer and you can come back to them, but online there is new stuff every day, even multiple times a day. It's a constant stream – and not just from recognised publications, as everyone has become a content creator. It's like everyone has their own magazine.

'There's much more prestige associated with something in print and it feels really good to shoot something knowing it will be printed and it will last a lot longer.'

Style

'I'm really inspired by the early 2000s and the '90s, and wish I'd been around at that time. I'm inspired by the sense of beauty from that era and like to explore beauty in all its forms. I want my images to feel polished but with an undertone of grit and a bit of mystery.

'I like strong women too and like to present women as strong, and a lot of people mention my use of colour. I like quite dark images and I love black & white, but for some reason bold reds and blues come through in a lot of my work. I think it's the colour and my lighting though that people are drawn to – even on set people say “How does it look like that and it isn’t even edited yet?” It’s an unconscious thing on my part, but I play with the lighting till it looks right. I tend to make a lighting plan before the shoot, but on the day it can change depending on how the day pans out. I don’t have a signature lighting style; I do have a couple of go-to looks, but it depends on the environment and location. I like things to look quite cinematic, so I often use soft light from above, then punch in with harder lights to make a face stand out.

‘I like to keep things simple though. Working in a studio against a white background all the work is in the model, the clothes and the lighting as there’s no pretty location to lean on for a background. That’s a challenge, but a challenge I really enjoy. Then it comes down to camera angles, styling and the model’s expression. I like to get a bit of movement in too.’

Mostly one lens

‘My go-to lens is a Canon 24-70mm f/2.8. I’ve used it for a long time and I use it for pretty much everything. Occasionally, if I’m shooting on location and I want a super-blurry background with some compression I’ll use a 70-200mm, but the 24-70mm stays on my camera most of the time. I’m a Canon ambassador but I still use the EF version of these lenses on my Canon R5 because I like them. I have the R24-105mm f/4 as well, which I’ll sometimes use for close-up portraits, but the EF lenses work really well with the adapter. I’ve never had any issues, and the AF is great, so you can use your Canon DSLR lenses on the newer R bodies with no problems.

‘I’ve been with Canon since I started taking pictures. I got an EOS 600D when I was about 13. I’d been was making YouTube videos and had been using an old camcorder, but wanted to improve the quality of what I was doing. The 600D was one of the first DSLRs with an articulated screen so I could see myself while I was recording. I had that for four or so years before moving to an EOS 6D, an EOS 5D Mark IV, then the EOS R5 a couple of years ago.

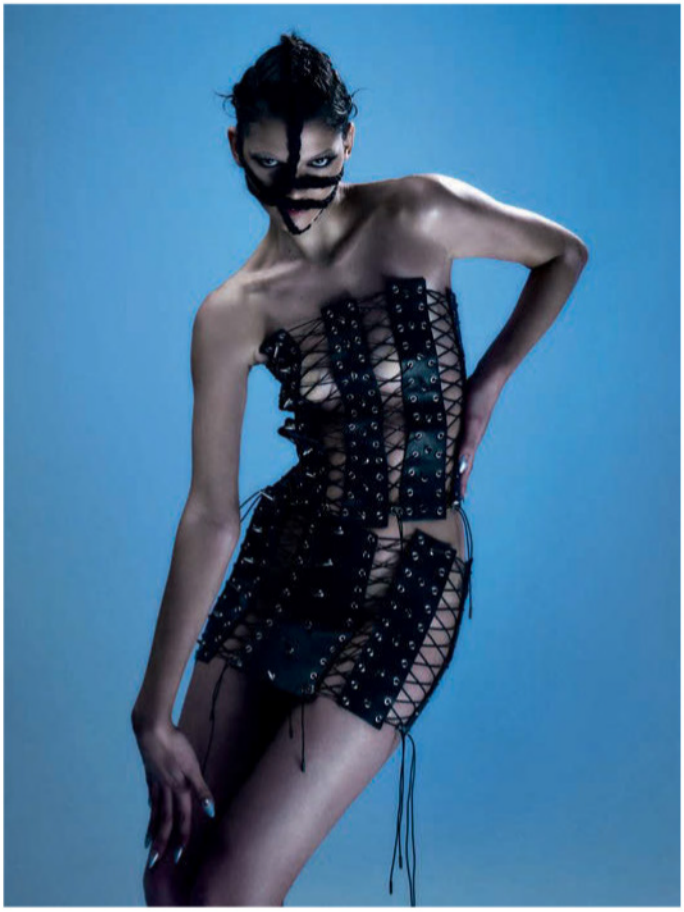
‘Originally I was more interested in film and wanted to make short-form videos like music videos and adverts, but me and my friends started shooting pictures of each other while hanging out. Eventually we’d go to different locations and pick our outfits, just for pictures to post on our Instagram pages. As I improved I began to research more about lighting and editing techniques, and was becoming more creative. I wanted to work with more people so contacted model agencies to do test shoots and explore my photography more. Things built from there.

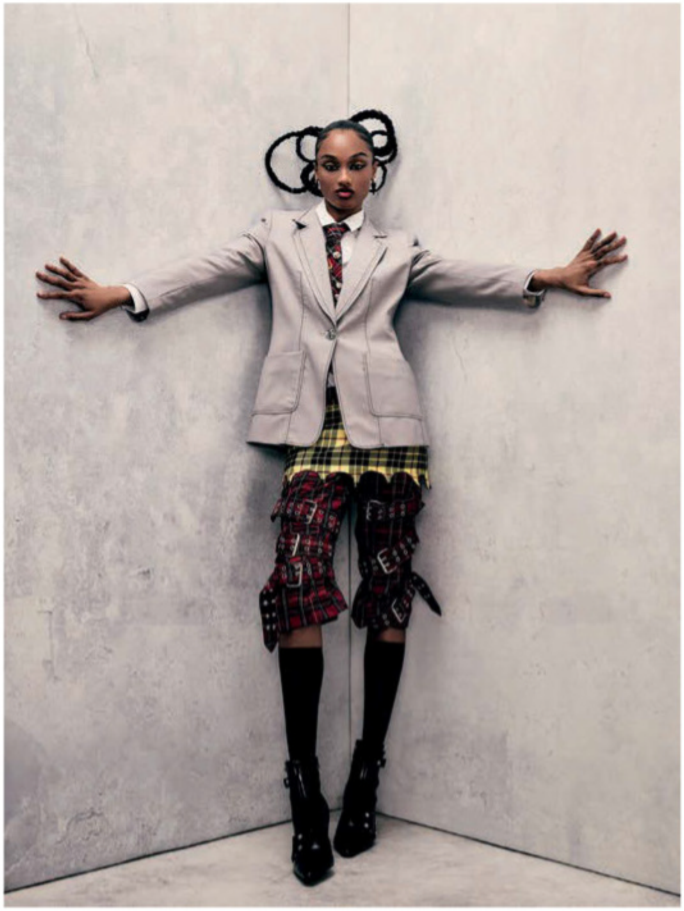
‘I built my portfolio with test shoots that I posted on Instagram and eventually different people in the social media space started to notice and wanted me to shoot for them too. People I worked with shared what we did on their social media and more and more people got to see it – so most of my work comes from word-of-mouth. I don’t have an agent. That is something I’ve thought about – it just hasn’t happened yet.’ AP

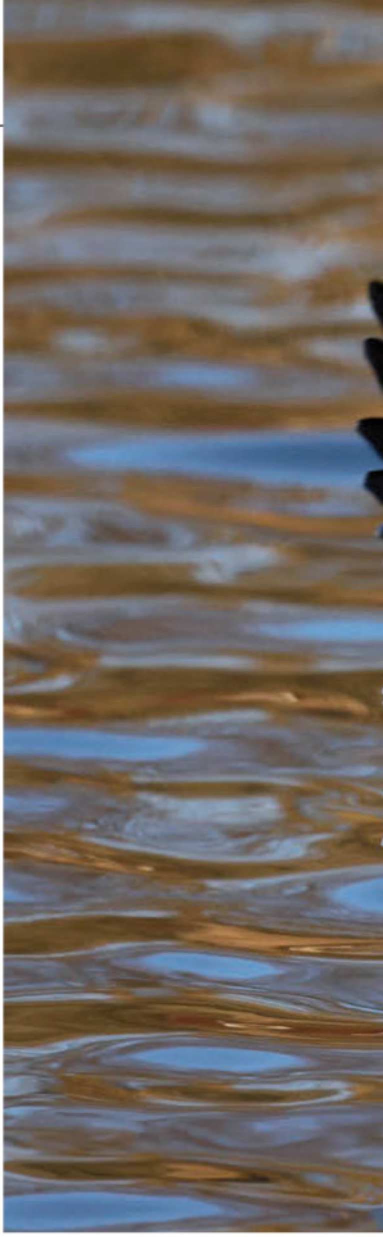
To see more of Ian’s work see his website at: **ianhippo.com**

Below, left: Breaking the Rules. Laryta Santos, for *Voir Fashion* magazine

Below, right: Baddest Student in Class. Brit Knight







At a glance

£6,999 body only

- 24MP stacked CMOS sensor
- ISO 100-102,400 (standard)
- 40 frames per second shooting
- 6K 60fps video
- 9.4m-dot, 0.9x viewfinder
- Fully articulated touchscreen

Canon EOS R1

It's super-fast and super-expensive, but does Canon's flagship camera make sense for anyone but professional photographers? **Andy Westlake** finds out

For and against

- + Super-fast shooting
- + Superb viewfinder
- + Robust build and excellent control setup
- + Prodigious battery life
- + Eye control focus
- + Works seamlessly with EF-mount SLR lenses
- − Large and heavy
- − Slightly compromised dynamic range
- − Extremely expensive

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Data file

Sensor	24MP stacked CMOS, 36 x 24mm
Output size	6000 x 4000
Lens mount	Canon RF
Shutter speeds	30-1/8000sec (mechanical), 30-1/64,000 (electronic)
Sensitivity	ISO 100-102,400 (standard), ISO 50-409,600 (extended)
Exposure modes	P, Av, Tv, M, Fv, Bulb, 3x Custom
Metering	Evaluative, partial, spot, centre-weighted
Exposure comp	+/-3 EV in 0.3EV steps
Continuous shooting	12fps (mechanical shutter), 40fps (electronic shutter)
Screen	3.2in, 2.1m-dot touchscreen
Viewfinder	9.44m-dot OLED, 0.9x
AF points	1,053
Video	6K 60p, 4K 120p, Full HD 240p
External mic	3.5mm stereo
Memory card	2x CFexpress Type B
Power	LP-E19 rechargeable Li-ion
Battery life	1,330 (LCD), 700 (EVF)
Dimensions	157.6x149.5x87.3mm
Weight	1,115g with battery and card

Designed for sports and action photography, the Canon EOS R1 is the firm's first mirrorless model to sport its flagship '1-series' designation. Announced in mid-2024 alongside the 45MP EOS R5 Mark II, it can shoot 24MP stills at up to 40 frames per second, record 6K raw video at 60fps, and has a large body with an integrated vertical grip. In many ways, it can be seen as a fully pro-spec update to the EOS R3.

While the EOS R1 and EOS R5 Mark II differ significantly in terms of key specifications and body design, they're both pro-spec models that share most of their internal technology. Both are built around Canon's 'Accelerated Capture' concept, which employs a new Digic Accelerator co-processor alongside the main Digic X processor. They also share a huge array of features, including Eye Control Focus.

At £6,999 body-only, the EOS R1 is similarly priced to its spiritual predecessor, the EOS-1D X Mark III DSLR. But it costs significantly more than either of its direct competitors, namely the superb Nikon Z9, and the Sony Alpha A9 III with its unique global-shutter sensor. So what do you get for your money, and can the Canon EOS R1 possibly make sense for anyone other than professional photographers?

Features

While the EOS R1 employs a 24MP stacked sensor, it's not the same unit as that used by the EOS R3. The big first difference lies in its implementation of Canon's dual-pixel CMOS AF, where every sensor pixel is split

Subject detection does a great job of tracking fast-moving subjects
Canon EOS R1, 100-500mm at 400mm, 1/2000sec at f/6.3, ISO 2000

into two for phase detection autofocus. In Canon's other cameras, each pixel is split into left/right pairs, but in the R1, alternate green pixels are split vertically instead. This enables cross-type focusing, which should help the R1 to focus in situations where other cameras might fail.

Another update lies with the optical low-pass filter in front of the sensor. This now employs a more complex design, that aims to give sharper images with minimal risk of artefacts such as aliasing and false colour.

The sensor offers a standard sensitivity range of ISO 100-102,400, which is further extendable to ISO 50-409,600. The mechanical shutter maxes out at 1/8000sec, but the electronic shutter can go as fast as 1/64,000sec. Flash sync is 1/320sec, which sounds pretty good until you remember that the A9 III's global shutter can sync at any setting.

This kind of camera is all about speed, and to that end, the EOS R1 can shoot at 40 frames per second in full-resolution raw using its electronic shutter, complete with autofocus. While this is extremely impressive, again it's eclipsed by the Sony A9 III, which can reach a remarkable 120fps. Switch to the mechanical shutter, and the EOS R1 drops to 12fps.

Like many other recent cameras, pre-burst shooting is available for unpredictable split-second action. Here the EOS R1 will continuously buffer half a second's worth of frames, and then record them to card when the shutter button is depressed.

When it comes to autofocus, subject detection is available with settings for people, animals, and vehicles. But unlike Canon's other cameras, there's no option to get the camera to select between these subject types automatically.

There are, however, some new AF features that reflect the EOS R1's specialisation. Perhaps most interesting is the 'Action Priority' mode, which works for football, basketball, and volleyball. It employs ball tracking and an understanding of certain 'action poses' to determine when to switch focus between players. With football, for example, it's designed to recognise and prioritise such things as 'save by keeper' and 'sliding tackle'.

There's also a new Registered Face Priority option. Here, it's possible to get the camera to recognise up to ten faces at any given time, simply by taking a single photo of each person. You can then arrange them into an order of interest. The idea is that you could, for example, tell the camera to prioritise focusing on your team's star players.

In-body image stabilisation (IBIS) is built-in and rated for up to 8.5 stops at the centre of the frame, and 7.5 stops at the edges. Canon hasn't included a high-resolution multi-shot mode that uses the IBIS unit for pixel-shifting, but that's perfectly sensible on a sports camera. If you need more than 24MP, it's possible to upscale images in-camera during playback.

Canon has included an impressive array of video features, too. It's possible to record 6K video at up to 60fps internally, using Canon's own raw format. Switch to the more universal XF-AVC S format, and you can shoot in 4K at 120fps, or Full HD at

Action Priority AF is designed for sports photographers
Canon EOS R1, RF 70-200mm F2.8 at 70mm, 1/1600sec at f/2.8, ISO 2500

240fps. Proxy recording is now available, allowing you to record high-resolution video to one card and Full HD to the other, which facilitates easier editing. The camera also supports simultaneous stills and video recording, in which Full HD video is saved to one card and 18MP 16:9 JPEG stills to the other.

As we'd expect from a high-end sports camera, you get extensive connectivity options built in. Alongside Bluetooth, Wi-Fi, and USB-C, there's an RJ45 ethernet port that can be used for transferring your images to an FTP server. The EOS R1 also supports direct wired connections to iPhones for improved speed and reliability.

Build and handling

Design-wise, the EOS R1 closely resembles the EOS R3, but with a few extra buttons on top and a subtle rearrangement of some secondary controls on the back. Pro photographers who might be contemplating pairing it with an EOS R5 Mark II will be pleased to find that the two cameras work in almost exactly the same way, too.

While the R1 looks very much like the R3, though, it's not quite the same body. In fact, it's slightly larger and heavier, measuring 157.6x149.5x87.3mm and weighing in at 1,115g. Thankfully that's not as huge as the EOS-1D X Mark III, and it's more than 200g lighter than the Nikon Z9. But it's still a hefty piece of kit.

In your hand, the Canon EOS R1 certainly feels like a top-end professional camera. The build quality is exemplary, and (almost) all the buttons and dials are decently large and positive in operation. Much of the body is covered by a textured non-slip grip, which makes the camera extremely secure in your hand. Naturally it's fully weather-sealed, and my review sample held up to some wintry showers with no ill effects.

High ISO images are very usable with AI denoising applied
Canon EOS R1, 100-500mm at 500mm, 1/640sec at f/7.1, ISO 51,200

That dual-grip design offers plenty of space for controls, to the extent that this might just have the most of any camera that I've used. There are no fewer than 31 buttons, 5 control dials and 3 switches dotted around the body, although this includes plenty of duplication across the two grips. Even so, it's not one for the faint-hearted.

What this means is that you get dedicated external controls for almost every key function. Regardless of which grip you're using, there are three electronic dials for changing exposure settings, an AF-area joystick, plus buttons for AF-ON, AE lock, AF area selection, AF tracking and depth-of-field preview. All are placed within easy reach of your right hand. Elsewhere you get direct access to such things as drive, AF and metering modes, white balance, and even multiple exposures and flash exposure compensation.

There are also a few standout controls that you won't find on the R1's competitors. You get a thumb dial for setting the ISO directly without having to press a button, which can also be used to shift the ISO temporarily in Auto mode. I find this extremely useful.

Canon's unique 'smart controllers' are also worthy of mention. At their simplest, these act as AF-ON controls for back-button focusing. But they can also be used as mini touchpads for moving the focus area, so you don't even have to shift your thumb onto the joystick. But what's new and clever on the EOS R1 is that they now also act as two-stage buttons. So you can use them for such things as engaging eye-control focus, or boosting the continuous shooting speed, whilst still activating AF.

That vast array of controls also means that there are often multiple ways of doing the same thing. Even for functions that have their own buttons, you can also use either the M-Fn button beside the shutter release, or the onscreen quick menu via the Q button. This gives a great deal of operational flexibility.

Almost every control is customisable, with an entire menu section dedicated to the job. The menus themselves are reasonably clear and well laid out, and easy to operate by touch. As usual, though, wex photo | video

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Fujifilm XF 23mm f1.4 R LM WR Lens	9+	Like New	£599
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they're not searchable, so it's a nightmare trying to find any given setting in a hurry. So it's worth setting up a My Menu with all the options you might wish to change frequently.

Once you've got used to how the camera works, though, there's very little to criticise. About the only thing I disliked was the power switch, which Canon has rotated by about 45 degrees relative to previous models. I'm not entirely sure why, but I found this strangely awkward.

Viewfinder and screen

One of the EOS R1's standout features is its viewfinder. It's Canon's largest, brightest and most detailed to date, with 9.4-million dots and 0.9x magnification. It delivers a fantastic viewing experience that's at least a match for Sony's high-end models, including the A9 III. This is aided by a particularly large, soft eyecup that blocks out stray light very effectively.

All the usual viewing aids are available, including gridlines, levels, and a live histogram which usefully, can be set to RGB. You can configure up to three screen setups that combine these aids in any way you like, and toggle through them using the Info button. I like to have one clean, view and another that shows the levels and a small histogram.

Canon previews colour and exposure, and there's a conventional DOF preview button on each grip. This makes it easy to see how your shots are likely to turn out, and then apply any necessary adjustments.

For those who prefer a more SLR-like experience, Canon's OVF simulation mode disables all this processing, and instead aims to deliver a neutral view more like an optical viewfinder. I find this useful in high-contrast situations where shadow detail might be difficult to make out.

Below the viewfinder, there's a 3.2in, 2.1m-dot touchscreen. Again, it's bright and detailed and provides a good idea of how your shots are going to look. With a side-hinged fully articulated design, it can be set to practically any angle, which is great for shooting at awkward angles.

Autofocus

We've now got used to the latest top-end cameras with stacked CMOS sensors and sophisticated subject-recognition algorithms providing autofocus performance so good that it borders on magical. But the big difference between the EOS R1 and its competitors lies with Canon's unique eye-control focus, where the camera can detect what you're looking at in the viewfinder, and then focus on that subject. I found this worked really well when I reviewed the EOS R5 Mark II, and the EOS R1 continues in the same vein. However, not everyone can get eye control to work accurately.

I tested the AF shooting basketball with the RF 70-200mm F2.8L IS USM zoom, and local wildlife using the RF 100-500mm F4.5-7.1L IS USM zoom. Just like its peers, it's impressively capable of picking up subjects and tracking them around the frame, giving very high success rates even with fast, erratic subjects such as birds in flight.

Enable eye-control focus, and a small circular cursor indicates where in the viewfinder the camera thinks you're looking. Half-press the shutter button, or press AF-ON, and it'll shift focus onto that point. I wouldn't use this in static situations, as it's not quite accurate enough for fine focus-point placement. But it comes into its own as a means of selecting between multiple possible subjects in fast-moving situations. Here I find it's much quicker and more intuitive than any physical control – you don't even have to think about it.

Canon makes it notably quick and easy to control the AF functions in general. Pressing the button in the middle of the rear control wheel turns eye control on or off, while the upper of the two function buttons on the front engages subject tracking. All the AF area modes are accessed using a button on the camera's shoulder. It's all just extremely well set up and easy to use.

I wasn't unduly annoyed by the lack of an Auto subject-selection mode on the EOS R1. Indeed if anything, it made me appreciate how much more

Focal points

While the EOS R1 closely resembles the EOS R3, it gains a wide range of updates and improvements

Power

Canon's hefty LP-E19 battery occupies most of the vertical grip. It promises 1,330 shots using the LCD, or 700 with the EVF.

Storage

The camera records files to dual CFexpress Type B slots. There's no facility to use SD cards or external SSDs.

Connectors

On the side, you'll find headphone, microphone, USB-C, full-size HDMI, PC flash sync, and RJ45 ethernet ports. Canon's N3-type remote release connector is placed on the front.

87.3mm
Canon
DRIVE·AF
M-Fn
M 64000
F00
102400
WB
MODE

Multi-function shoe

The hot shoe works with a full range of Canon Speedlites and a number of digital audio accessories.

Smart controllers

The AF-ON buttons double-up as mini touchpads for selecting the focus point, and can activate a second function with a firmer press.

Lenses

As well as native Canon RF lenses, you can also use EF-mount DSLR lenses with no loss of functionality, via the EF-EOS R mount adapter.

149.5mm
157.6mm
MENU
M-Fn
AF-ON
INFO
SET
RATE
LAN
ON
OFF LOCK

sensibly Canon's system is configured compared to other brands, particularly Sony. There are only three options to choose between – people, animals, and vehicles – with the camera continuing to recognise people when set to the latter two. The animals and vehicles modes both encompass multiple options that other brands force you to choose between separately. It's a shame that other cameras don't make things this easy.

Performance

As befits a pro flagship camera, the EOS R1 is as quick and responsive as you could hope. It's ready to shoot the moment you flick the power switch, and then responds instantly to all the controls. It's never going to slow you down or make you miss a shot. It's quiet, too, with the mechanical shutter firing with a low-pitched and unobtrusive clunk. Engage the electronic shutter and it's totally silent.

Thanks to the huge LP-E19 battery, the R1 will also keep on shooting long after most other cameras have run out of juice. I fully charged the battery when my review sample arrived, and proceeded to take almost 3,000 frames during the course of my testing, many of them as 20fps or 40fps bursts using the electronic shutter. I didn't top up the battery once, and it showed 10% remaining when I finished.

Continuous shooting is extremely impressive, too, with the EOS R1 fully capable of sustaining 40fps for 300 frames, or 7.5 seconds, in my tests. It's true that both the Sony A9 III and Nikon Z9 can shoot even faster at 120fps, but this probably isn't something you'll need to do very often. Even at 20fps, it's all too easy to press down the shutter button for what feels like a brief burst, and then discover you've fired off dozens of frames that all look practically identical.

Canon's in-body stabilisation works reliably well. Using the RF 24-70mm F2.8L IS USM, I was able to get pixel-sharp images at shutter speeds down to about a second at wideangle, and maybe 0.3sec at the long end. If you can tolerate a bit of blur, multi-second handheld exposures really aren't out of the question. This may not sound like a feature that'll be much use for sports photography, but it could be valuable if you want to use slow shutter speeds to convey a sense of motion, especially in situations where it's not possible to set up a tripod.

It's always worth noting that Canon's EOS R cameras work completely seamlessly with older EF-mount DSLR lenses, via either the firm's own EF-EOS R adapter or third-party alternatives. I used the EOS R1 with my 1990s vintage EF 100mm f/2.8 Macro and it worked perfectly. This is good news for existing EOS-1D X-series shooters who might be heavily invested in expensive high-end telephoto lenses.

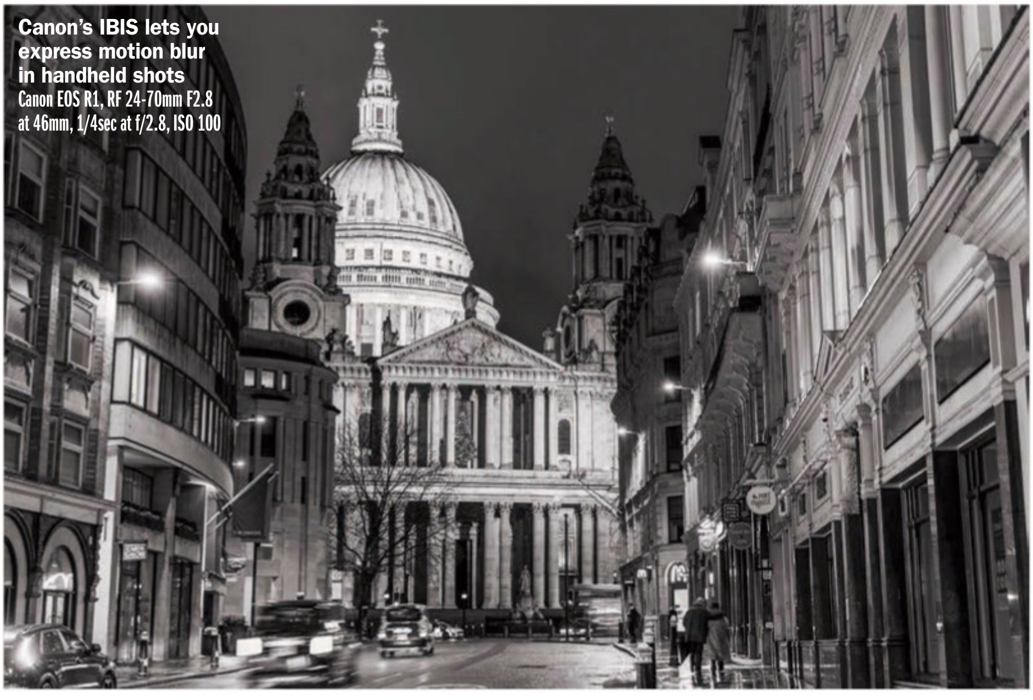
Canon's metering is generally very reliable, although as usual, it's strongly linked to the AF point. This means you can get very different recommendations depending on whether you position the focus area in a bright or dark region of the fame. But it's easy to judge in the viewfinder what's going on, and then adjust your settings accordingly.

Auto white balance gives consistently attractive results. Canon's colour processing is very nice too, which means that files are generally very usable directly from the camera, with just minor tweaks for brightness and contrast. As sports shooters routinely deliver their files as JPEGs, this is a real benefit.

When it comes to raw image quality, it's clear that Canon's clever new optical low-pass filter has paid dividends. Images are super-sharp at the pixel level with essentially no visible artefacts, which means that you get quite possibly the most real detail of any 24MP camera. Files hold up very well at high ISOs too, and I got perfectly usable images at up to ISO 51,200 with the help of AI-based noise reduction such as Adobe Denoise. Canon's new built-in neural network denoising also does a decent job with high-ISO files. But it can only be applied manually to in-camera raw conversions in playback, which means it's only really suitable for one-offs.

As we've often seen with cameras that shoot extremely quickly, though, one trade-off is slightly limited dynamic range. If you try to retrieve detail from deep in the shadow regions, you'll run into problems with noise sooner than with conventional cameras. But I must stress that this is only something you'll encounter when making relatively extreme tonal adjustments in raw processing, and pulling up shadows by well over three stops. Most of the time, it simply doesn't matter. However, it reinforces the message that the EOS R1 isn't really a landscape camera, just a startlingly good sports camera.

The EOS R1 works perfectly with adapted SLR lenses – I shot this using the EF 100mm f/2.8 Macro
Canon EOS R1, 100mm, 1/100sec at f/11, ISO 3200



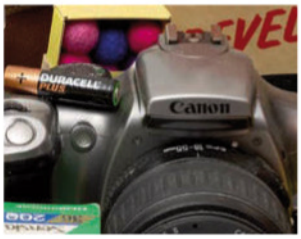
Canon's IBIS lets you express motion blur in handheld shots
Canon EOS R1, RF 24-70mm F2.8 at 46mm, 1/4sec at f/2.8, ISO 100

ISO and noise

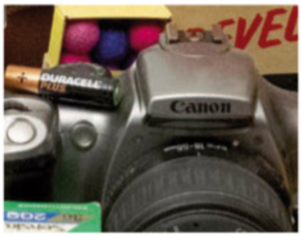
The crops below are taken from the same area in the picture above

Images are exceptionally clean at low ISO settings, with strikingly clean and crisp detail. This impressive quality is maintained well as the sensitivity is raised, with even the finest monochromatic detail only starting to blur away at ISO 3200. I would be entirely happy shooting at up to ISO 12,800 without any special noise reduction. Beyond this, files benefit significantly from AI denoise, with even ISO 102,400 then becoming quite acceptable if you don't look too closely. The extended higher settings are horrible, though, and should be avoided if at all possible.

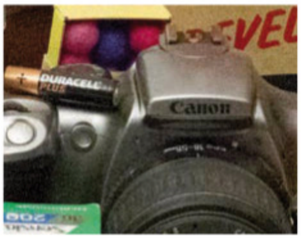
RAW ISO 100



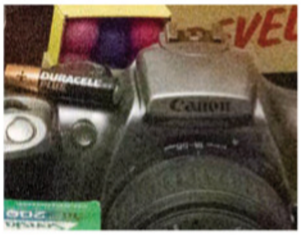
RAW ISO 12,800



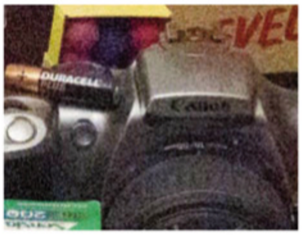
RAW ISO 51,200



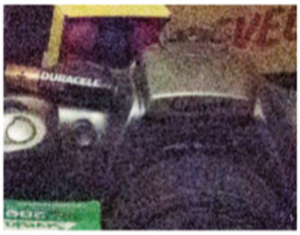
RAW ISO 102,400



RAW ISO 204,800



RAW ISO 409,600



Verdict

Amateur Photographer Testbench Recommended ★★★★½

THERE'S no doubt that the Canon EOS R1 is a remarkable camera. It's built like a tank, and once you've worked out what all the myriad buttons and dials are for, it handles brilliantly, too. Its autofocus system and continuous shooting ability are both spectacular, and the viewfinder is fantastic. If you shoot the kind of subjects that it's designed to tackle, it's unlikely to let you down.

This is, however, a camera that's so specialised, and so expensive, that rationally, hardly anyone should buy it. Unless you know for sure you need its particular strengths – that pro-spec reliability, blistering 40 frames per second speed, and immense battery life – there are better options available. Chief among them is the Canon EOS R5 Mark II, which provides higher resolution in a smaller body for less money, but with otherwise almost all the same features. And if you're happy with 24MP, then the vastly cheaper EOS R6 Mark II will be a far more sensible choice for most photographers.

This isn't to belittle the EOS R1 – it really is very impressive indeed. But the fact that it's designed for a very specific market means you pay a lot of money for features that most photographers will never use. For its target audience, it's superb, but for practically everyone else, it's almost certainly the wrong answer.

FEATURES	9/10
BUILD & HANDLING	10/10
METERING	9/10
AUTOFOCUS	10/10
AWB & COLOUR	9/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	10/10

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Riding the wave during Storm Darragh
Fujifilm X-T5, 1/500sec at f/6.4, ISO 1000

Taking a long shot

Emily Endean goes out of her comfort zone to test the Fujifilm XF 500mm F5.6 R LM OIS WR long telephoto prime

As an outdoor freelance photographer based in the UK, I've always been drawn to the way nature tells its own stories through light, texture, and form. From sweeping landscapes to the raw beauty of wildlife, there's something deeply captivating about being in the field, watching life unfold through my lens. Over the years, I've experimented with different equipment, constantly seeking the tools that best help me capture the fleeting moments that tell these stories. So when I was given the chance to test the Fujifilm XF 500mm F5.6 R LM OIS WR lens, I couldn't resist.

I was looking forward to its impressive reach, as this lens promised to offer new creative possibilities for my work, particularly when it came to surf and wildlife photography. Given my usual focal length range of 14mm to 200mm, the 500mm lens was a significant leap for me. But I was eager to see how it would perform in real-world conditions, especially on my next project capturing seals along the Norfolk coastline and surf during a storm. I just so happened to pick up some intricate details of nature along the way. In this article, I'll share my experience using this lens over two weeks and how it fared in the field.

Pushing my limits

My first thoughts were something like, 'Wow, this is a big lens, will it fit in my bag okay? Will it be heavy to carry around?' First, yes, it's big, at 255mm long, but actually it wasn't too big for my bag, and it's not particularly heavy either, which made it easier to use than I had anticipated! That and the removable tripod foot made it super-easy to carry around, too.

When I first took the Fujifilm XF 500mm lens into the field, I had one goal in mind: to push the limits of my photography. As a photographer with a deep love for nature, I often work in diverse environments. Whether it's shooting the land or sea during storms, or trying to photograph moving wildlife, with my plans for the seals in their natural habitat and surfers carving through the waves I require equipment that can handle a greater reach and exceptional detail. This lens, with its impressive 500mm focal length, would allow me to capture the finer details of my subjects, all while maintaining my ability to work quickly in unpredictable conditions.

For me, the real test would be how this lens handled both distance and detail. I'm accustomed to working with a much shorter focal length, so the idea of shooting subjects at such a great distance was

The intricacies of nature with bubbles on the shoreline
Fujifilm X-T5, 1/125sec at f/5.6, ISO 200

Emily shooting with the Fujifilm XF 500mm F5.6

quite exciting. I had no idea how the autofocus system would cope with moving subjects, or how sharp the images would be when zoomed in on subjects that far away. Would the bokeh and background separation still be beautiful, and would the lens's handling remain comfortable during long shoots out in the elements?

Sharpness and precision

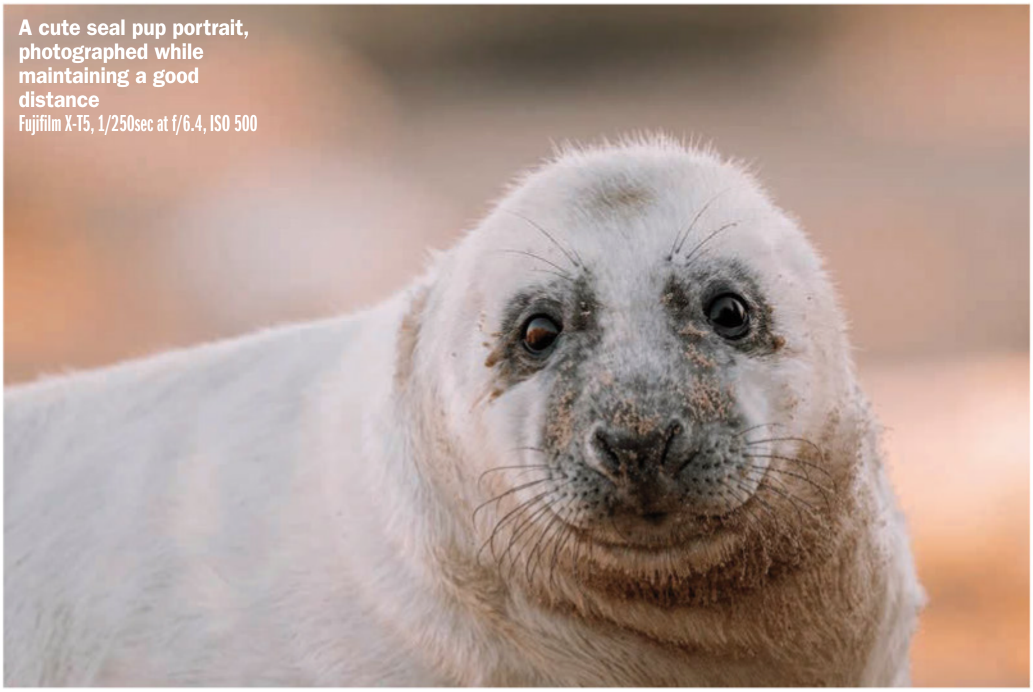
As I began working with the Fujifilm XF 500mm lens, I was immediately struck by its sharpness. It was incredible how well it captured the fine details of nature – whether I was photographing the textures of the sea as the surfers rode a wave, or the intricate whiskers on a seal's face. The lens provided an extraordinary level of clarity, the images were crisp, with every strand of fur or ripple of water being captured in stunning detail.

For wildlife photography, this lens offers a significant advantage. When photographing seals on the beach I was able to keep my distance while still filling the frame with sharp, high-resolution images, all without disturbing their natural environment. This was really important to me, as the 500mm focal length allowed me to photograph these animals in a more respectful, non-invasive manner, which is always a priority in my approach to nature.

I actually found the 500mm got me so close that I struggled with wider environmental photographs, so I went more for the close-up, individual portraits.

Also, the lens handled the intricacies of surf photography just as well. Surfing presents a different set of challenges, especially when trying to capture the motion of the waves and the surfers' actions in sharp focus. The autofocus system on the lens was incredibly fast and precise, helping me lock onto the surfers as they sliced through the waves, even at a distance. This level of accuracy is a real game-changer when trying to photograph fast-moving subjects.

What stood out the most was the lens's stabilization system. The Optical Image Stabilization (OIS) was a crucial asset, particularly as I was shooting fully handheld. I found absolutely no need for a tripod at all. On some particularly windy days, I was shooting in difficult conditions, and I was surprised by how stable my shots were despite the challenges. This stability made a



A cute seal pup portrait, photographed while maintaining a good distance
Fujifilm X-T5, 1/250sec at f/6.4, ISO 500

noticeable difference in the quality of my images, especially in lower light situations, say where I was photographing the surf in the rain in the middle of a storm, where slower shutter speeds might have otherwise caused blur.

Lightweight and quiet

One of the most surprising aspects of the Fujifilm XF 500mm F5.6 lens was its weight. As someone who spends long hours out with my gear on my back or in my hand, I often have to balance the desire for high-quality equipment with the need for something that won't slow me down or strain my body. Most super-telephoto lenses are bulky and heavy, making them cumbersome for extended shoots. However, at 1,335g, this lens is impressively lightweight for its size. I was able to carry it comfortably in my hand, either while walking around or standing in one spot shooting for several hours, making it far more portable than I expected.

The lens's weather-resistant design was another standout feature for me. With some big swell coming, of course I wanted to shoot the surf during a storm! The lens's robust build, combined with its weather-sealing, gave me peace of mind. Knowing that I could continue shooting even in damp conditions without worrying about damage to the lens was invaluable. As with all my photography gear, I want to be out in any weather and not have to stop taking photographs as the weather changes. As we know, the unpredictable UK weather can range from sunny spells to sudden downpours at any time!

Another key feature that enhanced my shooting experience was the smooth and whisper-quiet autofocus. I like to remain as unobtrusive as possible, especially when working with animals or in peaceful natural environments. The near-silent autofocus meant I could focus on my subjects without causing unnecessary disturbance, which I really enjoyed for capturing the essence of the moment without interrupting the natural flow of things.

A small slice of the moon taken before sunrise
Fujifilm X-T5, 1/125sec at f/7.1, ISO 640

Stunning close-ups

Aside from the lens's sharpness and reach, another quality that stood out was its ability to produce beautiful bokeh. Working with a shallow depth of field, mostly at f/5.6, the smooth, creamy blur of the background adds an emotional depth to the images, helping the subjects stand out with a sense of intimacy and connection. I found that when photographing the seals lounging on the beach, the quality of the bokeh made images feel more cinematic and dreamlike, especially in moments of great light. I did find myself accidentally moving the aperture ring on occasion, though, and suddenly realising that I was shooting at f/8!

The contrast and colour reproduction were also exceptional and the clarity and richness in colour made my images come alive. The lens's ability to separate the subject from the background was invaluable for creating dramatic, eye-catching compositions.

A lens that delivers

In conclusion, my experience with the Fujifilm XF 500mm F5.6 R LM OIS WR has been overwhelmingly positive. The lens's impressive reach, sharpness, and lightweight design make it an excellent tool for a photographer like me, who often finds herself working in dynamic, unpredictable conditions. Whether capturing the majesty of wildlife, the drama of the surf, or the intimate details of nature, this lens delivered consistently stunning results.

What I found most exciting was the lens's versatility – it wasn't just for distant shots or wildlife. It excelled in a range of situations, from the finer details within the landscape to action shots, offering exceptional clarity, sharpness, and a smooth, pleasing bokeh. Its fast, accurate autofocus and weather-resistant build ensured I could work confidently in various conditions.

Ultimately, shooting with the Fujifilm XF 500mm F5.6 has proven to be an invaluable experience, allowing me to expand my creative possibilities and push the boundaries of my work. It not only meets the demands of professional photography but also offers a unique experience in the field, enabling me to capture nature in all its beauty with remarkable precision. For photographers who require long focal lengths, stunning sharpness, and practicality, this lens offers an exceptional solution.

Data file

Price £2,899
Filter diameter 95mm
Lens elements 21
Groups 14
Diaphragm blades 9, rounded
Aperture f/5.6 – f/22
Minimum focus 2.75m
Length 255.5mm
Diameter 104.5mm
Weight 1,335g
Lens mount Fujifilm X
Included accessories Caps, hood, tripod foot

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SCAN ME

Urth Variable ND64-1000 Filter Plus+

Angela Nicholson takes a close look at a high-end variable neutral density filter from Urth

● £55-109 ● uk.urth.co

This filter enables the amount of light entering a lens to be reduced by 6 to 10 stops simply by rotating a ring, and it's available in 16 sizes ranging from 37mm to 95mm. It screws smoothly onto a lens and its ultra-slim metal alloy rim minimises vignetting. Another nice touch is that the filter comes in a sturdy, protective screw-close tin.

Urth makes the filter from German B270 Schott glass, to ensure high clarity. In addition, there are 20 layers of nano-coating to improve light transmission, resist scratches and repel water or greasy fingerprints, and make cleaning easier. The coatings also help maintain consistent light reduction and deliver more accurate colours.

While the filter performs well in some situations, cutting the claimed amount of light, its use of two polarising layers to enable the controllable light reduction means it suffers from the same issues as other variable ND filters. For example, you need to keep an eye on the angle of the sun as this influences the degree of the polarisation effect. This can be a significant issue with wideangle lenses, as the polarisation effect can vary across the frame, leading to dark patches in the image. You may also see a black cross when shooting at apertures smaller than f/9.

I found this filter very useful for reducing the shutter speed to a specific value when a 10EV filter was too strong and a 6EV filter was too weak. But there were also times when the polarisation effect made it unusable. At its strongest setting, there can be a slight colour cast, sometimes blue, sometimes warm, but it's easy to correct in raw files. Comparing images shot with and without the filter reveals that it maintains detail levels well.

Verdict

The Urth Variable ND64-1000 Filter Plus+ is a versatile and well-constructed filter that's especially useful when shooting video work in variable lighting conditions. Its robust build, high-quality German glass and effective nano-coating make it a good choice, especially if you use standard or telephoto lenses. However, if you frequently use wide lenses or need to shoot at smaller apertures, you are likely to encounter its limitations.

It's an excellent variable ND filter, but a set of standard ND filters probably makes for a more reliable choice for most photographers.

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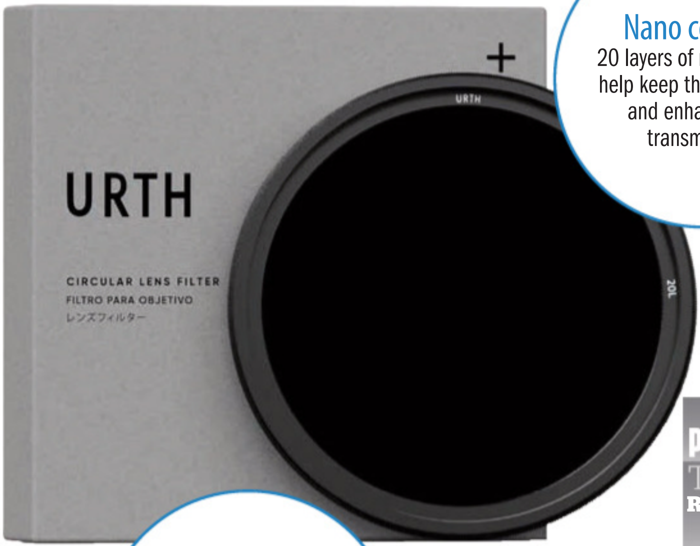

Optical glass

German B270 SCHOTT optical glass is used for high image quality.

Nano coatings

20 layers of nano coating help keep the filter clean and enhance light transmission.

Amateur Photographer Testbench Recommended ★★★★

Metal rim

The magnalium rim is slim to reduce vignetting, but durable and guaranteed for life.

Double-threaded

Double-threading allows the filter to be stacked with other filters.

At a glance

- 16 sizes from 37mm to 95mm
- 20-layer nano-coating
- Cuts 6-10 stops of light
- Magnesium/aluminium alloy rim

ALTERNATIVES

Urth also makes a Variable ND2-32 (1-5 stop) Filter Plus+ which will have less dramatic polarisation effect. However, at £89-£179, the Urth Magnetic ND Selects Filter Kit Plus+ (reviewed in the AP 1 October 2024 issue), which includes three filters (ND8, ND64, and ND1000) that snap on magnetically, makes a very attractive alternative.

Nikon
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1:1.8
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ALL PICTURES © DAVID CLAPP

Returning to 35mm

How an unlikely introduction to a Nikon F2AS turned a 35mm sceptic into an advocate. **David Clapp** shares his story

In 2019 I went on a photographic recce to Jordan. The trip began in Amman where my friend Bashar showed me a 'box of junk' he was given by a wife of a deceased family friend. Twenty-year-old plastic camera bodies were the order of the day. Sat at the bottom of a few bridge cameras was a heavily brassed and weighty camera body – a Nikon F2AS. The actual working condition was undetermined, and it had no lens. Although the shutter worked, and it also wound on smoothly, the batteries in the meter were understandably flat. The focusing screen was so bad it looked like someone had ground pepper all over it, but there was something about holding this body that spoke to me.

Medical attention

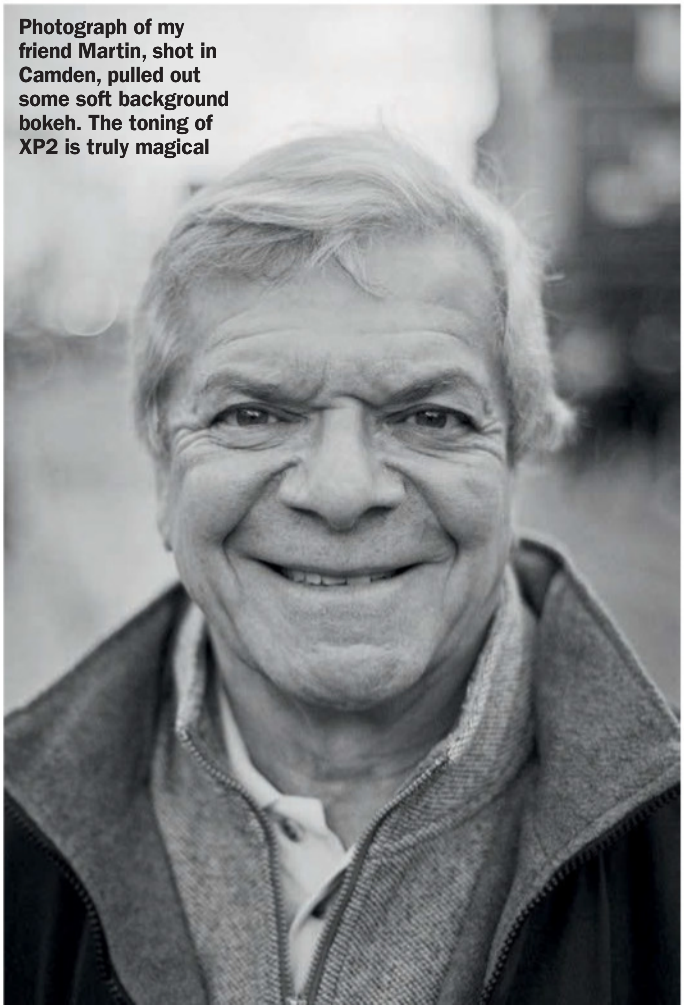
A week later after returning home, I got some batteries and lo and behold the DP12 meter sprang into action. A week later it stopped, just before I purchased a lens – my heart sank. I realised it was time for some professional opinions if I was to get this working.

The report was not good – the meter was badly corroded and an estimated repair bill to fix and service the camera was going to exceed the value of the camera. I sold it on eBay for spares and repairs. A few weeks later I was once again the owner of a Nikon F2AS, this one from 1980. I needed to take this journey.

Extensive research followed and got myself a Nikon 50mm f/1.8 lens. You might be wondering why I didn't buy

Street photograph on a set of steps in Newcastle of my friend Tom. The grain was too excessive with Kentmere 400

Snoozing in the summer sun, Carli the whippet was a perfect subject for f/1.8



Photograph of my friend Martin, shot in Camden, pulled out some soft background bokeh. The toning of XP2 is truly magical

Early days with the camera made me hesitant, but the film overexposure was the key to consistency

Even in low light, like this Clapham South escalator, the camera could accurately meter and deliver superb results

an f/1.4 or wider – it was a review I stumbled across of Ken Rockwell. I soon had my hands on an f/1.8 pancake lens. It was shorter, lighter, had closer focusing, was very sharp and affordable. This meagre setup was all I needed to get me back in the saddle – but let me start by explaining. Despite this camera having such a compelling form factor, it was going to take a lot to convince me to return to 35mm film.

A tentative return

In 2005 I left the world of 35mm film for a Canon 5D. I firmly stuck two fingers up at my 35mm film gear, my Nikon scanner and rode into the local sunset. I shaped my photography, and my passion exploded. Goodbye Velvia 50 and grad nonsense. Goodbye to dodgy scans, colour casts and grain. Yet here I am again!

When I was in Aperture just off Oxford Street, London, I asked a member of their staff why film was so expensive. 'I liken it to a receding drinking pool in the Serengeti,' was the response. Too many animals and not enough rainfall. I realised 35mm black & white is the cheaper solution in these expensive times, so I bought some 35mm Kentmere 400 just to test everything out. Pictures were sharp, the DP12 meter was accurate but I can now conclude this film is not a favourite.

Field test

My wife Rachel and I went on holiday in my campervan that summer. I left all the digital gear at home, just taking the Nikon and the extra rolls I had purchased. The results from across the UK were okay, but the Kentmere looked rather flat with a rather busy grain pattern.

I enjoyed the immediacy of the camera, the bright viewfinder, the straightforward controls and, above all, how cool it

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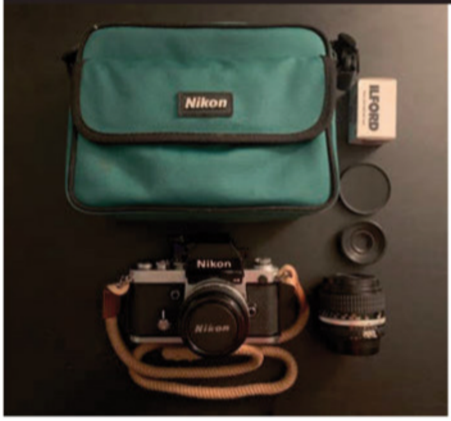


Nikon AIS 50mm f/1.8

Get the Japanese model, the serial number starting with 2xxxxx and 1.5'/0.45 metre close focus distance on the focus ring. The ones starting with 4xxxxxx are American, the E Series model is Japanese but not as well made (apparently) and neither focuses as close (2ft).

Accessories

I have bought two polarisers, both 58mm which fits both the 28mm and 50mm optics, which is convenient. I also bought a green 80's Nikon bag in a charity shop and a rope style camera strap from Amazon for £10. It all looks really cool.

Focusing screens

For me this is very important. I can't stand looking through a filthy focusing screen and I was grateful to receive a clean example as a gift from London Nikon User's Michael Eleftheriades. I have tried to manually clean a few spares with limited success.

Diopter adjustment

Unlike digital cameras, you need to screw a specific diopter for your eye strength. I bought a 1.5x diopter from Mr Cad, but it's not strong enough. When working with manual focus this is a critical addition.

This tomb doorway in Highgate Cemetery shot at f/8 is a truly wonderful example of the stunning image sharpness from the 50mm f/1.8 lens

Superb tones and isolation, the camera and lens produce great consistency and trust to capture a quality shot in any light

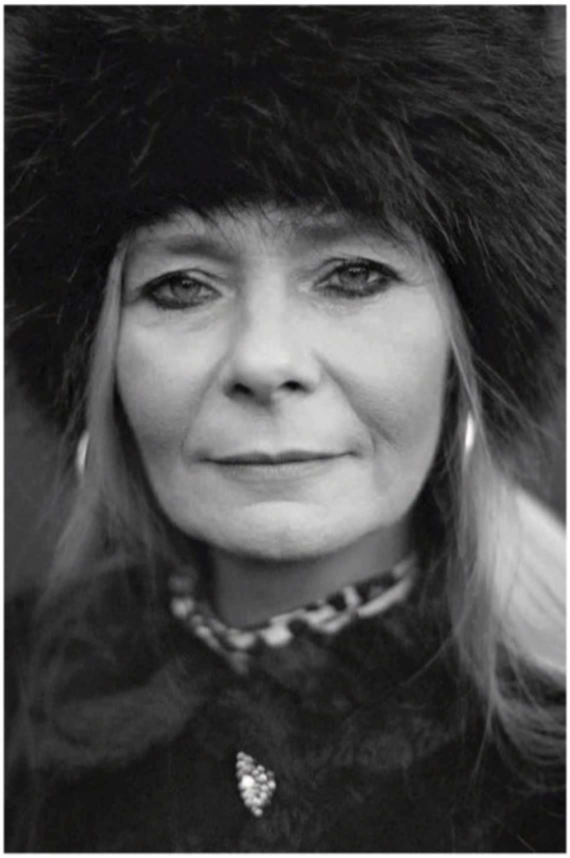
looked. I am lucky enough to own a Nikon LS9000 scanner that I bought after I purchased a large format camera in 2015, so I dug out the film holder and made some scans (around 5600x3700 pixels) but here I was again, shooting scenes that would have excelled with at least medium format. It was my subjects and my expectations that were wrong, not the camera, lens or film.

Street photography and portraits

A few years later and we are now at one. The Nikon excels at portraiture and street photography. I realised this after thrusting the lens in the faces of my friends and family who could do little to back away. The AIS 50mm f/1.8 is such a stellar lens, with charming bokeh.

I also changed films. I now use Ilford XP2 400 exclusively which I overexpose by one to two stops. It reminds me of a rich, creamy pint of Guinness, with soft tones and deep blacks. It can also be processed in colour chemicals, which means it is far easier to get processed.

I have since bought the AIS 28mm f/2.8, which caters for my wideangle needs. I remember how boring this used to feel, but now it's perhaps too wide. I could do with a 35mm, just like the one I adapted to my Canon 15 years ago and then sold. Oh, the irony!



Why it works

This charming picture of my wife was shot in London using the AIS 50mm f/1.8 and my favourite film, XP2. Being extremely fashionable and a smiley person, she has a tendency to 'grin' so I asked her to relax and look into the lens, critically focusing with precision. I shot the image at f/2.8, to ensure I had both eyes in focus. What I love about the shot is the easiness, the subtle visual roll off to the face towards the earrings and then how the neckline gives the image a wonderful 3D feel. Okay, you could do the same with any digital camera and 50mm f/1.8 lens, but it's the render, the feel and the astonishing detail that confirmed my bond with the camera even more. I feel it can capture a person's soul. Exactly why is hard to clarify, but literally all portraits I have taken contain something special.

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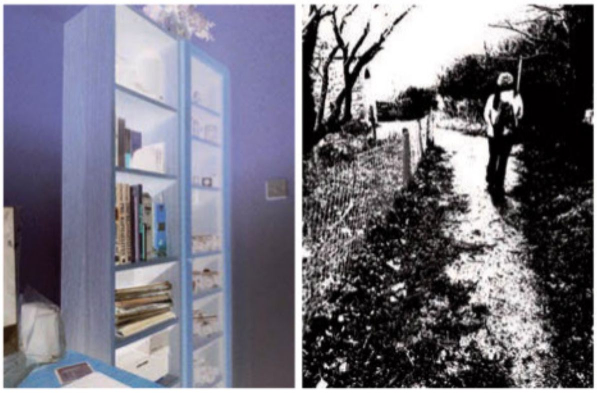
LETTER OF THE WEEK

Sonida fan


BOTH PICTURES © NICK CAMBOURNE

Nick's images from the DC202, in Binary and Negative effect

Like Robert Spence I also suspected Andy Westlake was being a bit hard on the Sonida DC202, so to see for myself I bought one. I'm a sucker for rangefinders and rangefinder lookalikes and have a large collection (Unfortunately no Leicas in it, though.)

My initial reaction on trying the viewfinder was to agree with Andy that it really was terrible. Then I noticed a second plastic film on the front of the viewfinder window. I had removed the one on the back but missed this front one. Once that was removed the viewfinder became perfectly usable. Just wondering, did he perhaps miss the second film?

I found the camera to be nice: light, easily pocketable and really good-looking. Using it reminds me of those heady days of my first digital compact camera when they first came out. The shutter lag takes me right back.

To be clear though, I agree this is not a serious camera, despite what the blurb on the box suggests. Where it scores is in the nostalgia trip it can offer and the interesting results it can produce. Of the 12 effects available the most promising so far appear to be Negative and Binary. I know it's possible to get these looks using software but it's great fun to see it before taking a picture.

Now all that remains for me to do is to place a red spot on the front of the camera and I will have a Leica in my collection at last!

Nick Cambourne

Andy Westlake, Technical Editor, replies: It's still absolutely terrible on my camera, but maybe it varies between samples, or perhaps works better for users who don't wear glasses like me!

LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

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Is AI so different?

John Bridges is, of course, right when he condemns generative AI for not being a creative process (AP 31 Dec). Probably. Playing devil's advocate, is AI so very far removed from using software to artificially modify an image's colour balance, alter highlights and shadows, change gamma, remove lampposts etc?

Dave Peckitt

Yes it is, because a digital camera is just a machine that turns ones and zeros into a realistic image but it needs human input to do that; either by the programmers at the factory who use algorithms and parameters to guesstimate what the colour, contrast etc should look like, and/or by the user who is there and can fine-tune the result using the controls provided. Photo editing is about driving the car rather than being a passenger. There is no such thing as a 'pure' digital image. AI editing can help do this more intelligently, but also potentially take captured images beyond 'reality' (which is relative anyway). Fully generative AI images aren't photos at all, they're 'Frankenphotos' made from memorising billions of existing images (whose copyright belong to actual photographers) and then spitting out something derivative.

Geograph project

In reply to Eddie Boyd's query as to who might be interested in his large collection of photos: *if* (and this is a big 'if') the location of each photo can be accurately plotted on an OS map, then the Geograph project would be a possible place for him to upload to. I am one of many contributors to the site which now has nearly eight million photos.

Geograph.org.uk has been running since 2005 and is constantly looking both for 'old' and 'new' photographs; and in particular newer photos of something that was first photographed maybe ten or more years ago, and which may have changed since then. For example, what was once a field is now a new housing estate.

Mike Dodman

THIS WEEK WE ASKED...

Have you created or published your own photobook?

You said...

Mhairi Chambers
Yes,several softcover ones of my sports photos via CEWE plus a couple of hard cover ones of my motorsport photos via SAAL.

Back Garden
Our Beaver scouts got a community grant that they used to photograph the village of West Calder and publish as a photo book – *West Calder in 25 Clicks* – with the copies going to the local library, schools, care home and the like.

Lisa McGuinness
About 45 so far… for myself and family and a few as gifts to travel mates.

Jack Simpson @jack9simpson
Nope, but, surprisingly, a number of folks are saying I should.

Gill Prince
Yes, in 2017 I published a coffee table book of images of Milton Keynes as part of its 50th birthday celebrations. Called *Unexpected:MK*, the book was sponsored by 15 local businesses and sold 1,700 copies. More info here – **www.gillprince.com/unexpected-mk**

Photography Passion JT
Privately I create photo albums to remember shared moments, but also during the pandemic I created a photo album for the residents of Dunstable, with current photos of our town.

Alison Ross
Loads! One for every holiday we go on.

Simon Wiffen @SimonWiffen
Yep – and had the pleasure of meeting you guys at the AP Awards as a result!

Commuter Graphics @CommuterGraphic
Yes, I've done about 16 now, with more on the way.

Cara Riley
Yes, and our club encourages all members to do one every year…along with a calendar as well.

David Luetchford
Yes, following my trip to Antarctica at end of 2023. Sits on my coffee table as a permanent reminder.

Roman Revva @roman_revva
Not as yet, but I am planning to publish a book dedicated to the public transportation aesthetics around the world, which is my primary photography topic.

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It's good to share

Our favourite photos posted by readers on our social media channels this week

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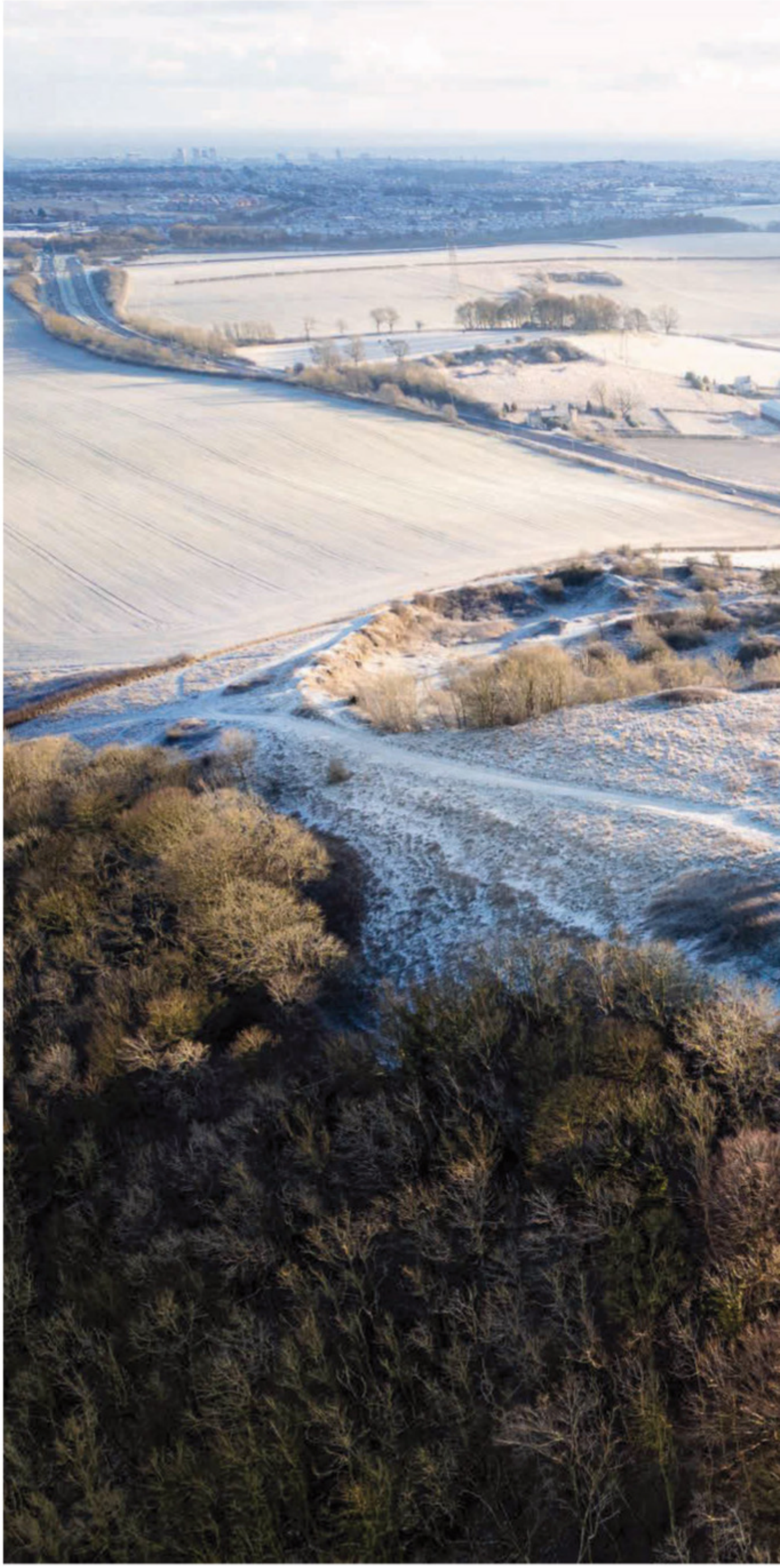


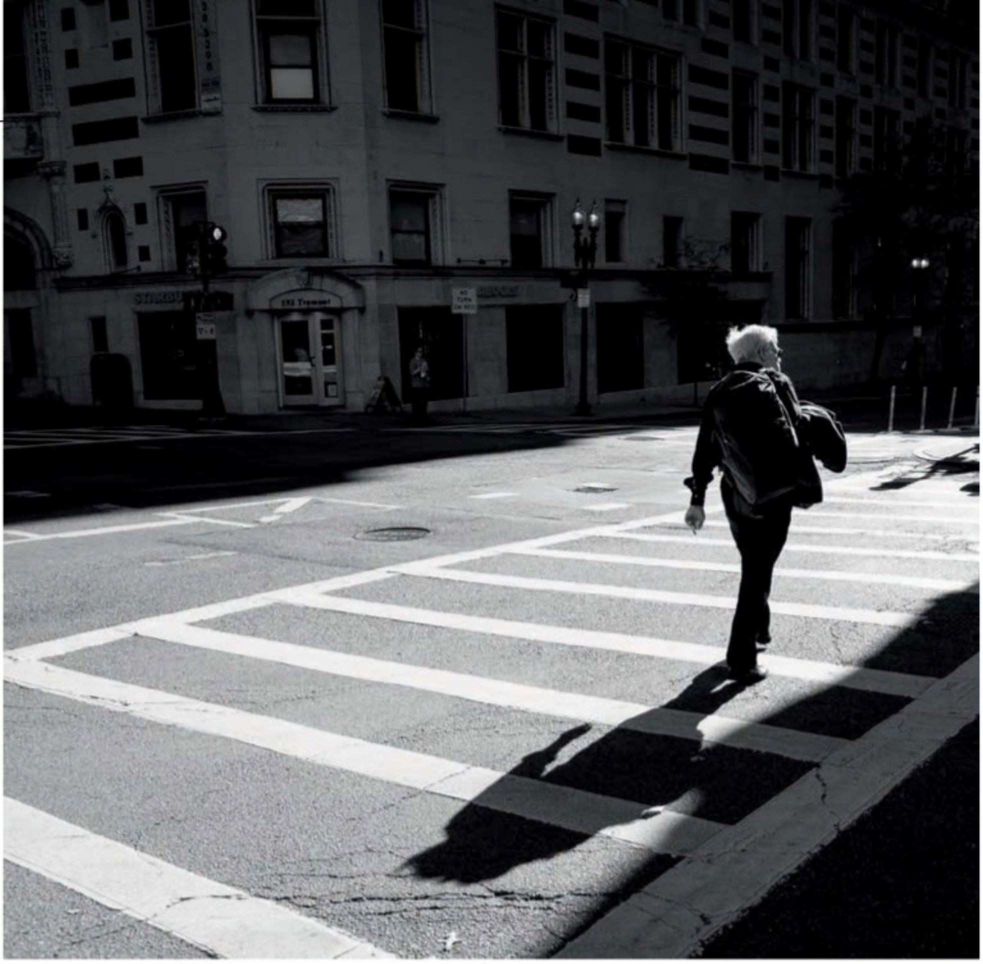
Frosty Morning at Penshaw Monument
by Shannon Clarke

DJI Mini 3 Pro, 1/1000sec at f1.7, ISO 100

'Penshaw Monument is one of my favourite places to visit. The uniqueness of the monument to the views over the whole of Sunderland right to the North East coast. The monument can be seen from miles around and has always been something that reminds me that I'm nearly home whenever I see it.'

Instagram: @Shannonclarke.photography

It's good to share



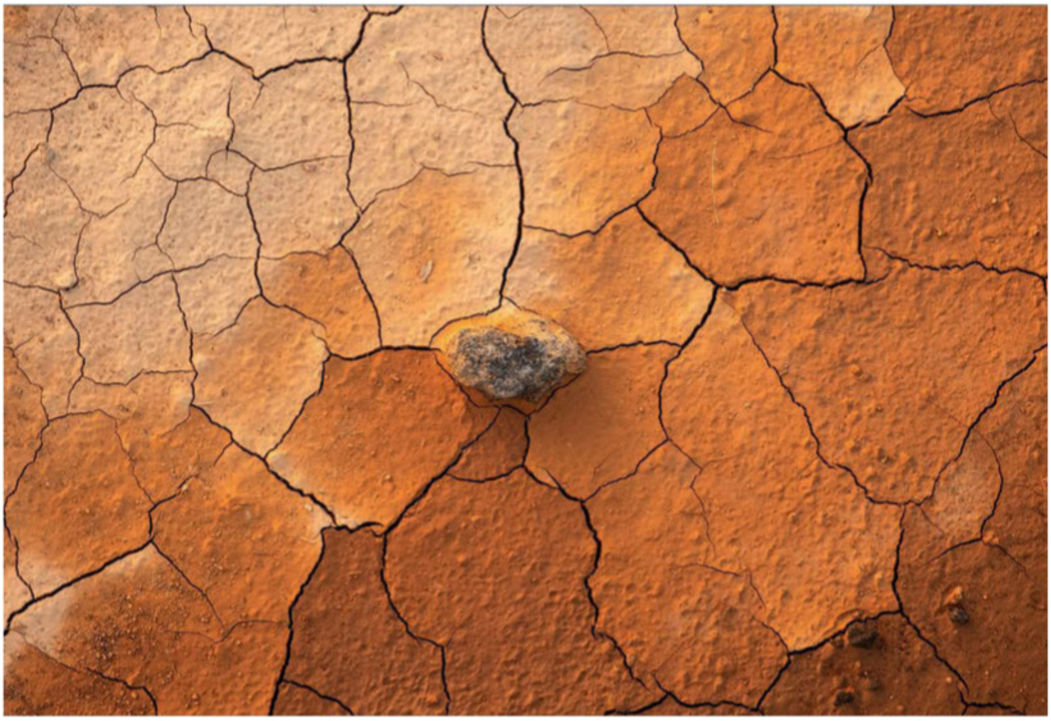
Walking Home by Adam Catoe

Fujifilm X-E2, Fujinon XF 18-55mm F2.8-4, 1/850sec at f/3.2, ISO 200

'During a recent trip to Boston, I stumbled into this intersection with the light cutting through the buildings at the perfect angle. I waited and waited for the chance to catch a single person walking across and my patience paid off when this guy walked through. Just love the contrast of this scene.'

Instagram: @apcatoe

We also liked...



Earth's Embrace by Monir Albakr

Fujifilm X-T2, XF 16-55mm F/2.8, 1/13sec at f/11, ISO 200

'As a Syrian photographer living in Saudi Arabia, I am passionate about capturing the beauty and diversity of the world around me. Photography allows me to share my perspective and connect with others through visual storytelling. My photographic journeys often lead me to unexpected beauty, like this scene of raw earth and resilient rock. Captured after a recent rainfall, the image speaks to the power of nature to both create and transform.'

Instagram: @monir_albakr

Want to see your pictures here? Simply share them with our Flickr, Instagram, Twitter, or Facebook communities using the hashtag #appicoftheweek. Or you can email your best shot to us at **ap.ed@kelsey.co.uk**. See page 3 for how to find us.

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Join the Club

This club is active in its local area of Worthing and embraces all levels and genres of photography

When was the club founded?
Worthing Camera Club was founded in 1904.

What does your club offer to new members?
Our main source of new members is the Worthing Festival (held in June), where we host a Smartphone challenge for residents and visitors. As well as the challenges, we also give guidance about how to get more from a smartphone camera.

Our programme starts in September and kicks-off with a workshop specifically aimed at beginners and new members, and throughout the season we provide training through practical sessions and photowalks. More-advanced members are available to provide mentoring where requested.

Our local judges are trained in providing constructive feedback. And we encourage everyone to enter competitions, not for the glory of winning, but to get constructive feedback on their images and to hear some feedback on others' images.

It is through the Worthing Festival that we have been able to break down the perception that camera clubs are stuffy and only interested in images made with traditional cameras.

Describe a typical club meeting
Difficult. We usually have face-to-face meetings, but like many clubs, during Covid we switched to Zoom, so now utilise a hybrid model. Both types of meeting attract the usual banter. We have chosen to retain Zoom as it gives us access to speakers and judges from around the UK.

The most fun meetings are our practical workshops, where we present some basic concepts and then get everyone to do some exercises in groups. As well as forming new social bonds, it also encourages the more advanced photographers to help the newer photographers. The atmosphere and feedback is always positive from these sessions.

Do you invite guest speakers?
Absolutely. We try to ensure that there is a wide variety of speakers covering many genres of photography. Some visit us in person and others via Zoom. The speakers that we have on creative photography seem to be the most popular with members – with one club member trying out some ICM on the way home from the meeting.

Do members compete in regional or national competitions?
No, not yet. As with many clubs, Covid hit us hard and we almost had to fold. Whilst we have begun to recover in terms of number of members, we are also rebuilding in terms of resource to organise and participate in such events.

How many members do you have?
About 50. Almost 50:50 male and female and a very wide span of ages.

Are any residential trips or outings planned?
We organise at least one outing per month. They are also organised to try to embrace different genres (wildlife, macro, landscape, street, etc.).

We are occasionally invited to local events by individuals and other organisations in Worthing. For example: a few of our photographers volunteer at a local football club; and we have photographed two of Worthing Table Tennis Club national competitions.

Do you have any funny stories about the club?
Many during photowalks and practical sessions, but the one that always comes to mind is when we held a workshop on Victorian ghost photography. One of our male members was assisting two of our female members, one of whom is a smartphone camera user. In order to reduce the ambient light they found themselves in the janitor's cupboard. He still doesn't like to talk about it.

What are the club's goals for the future?
To continue to grow and play a full role in local photography. Worthing is the second largest town in West Sussex (population of 110,000, according to the 2021 Census), so there is plenty of scope to grow. AP

5

Club essentials

Worthing Camera Club

Heene Community Centre,
Worthing, West Sussex

Meets: Weekly (September through April)
Membership: £60
Contact: contact@worthingcameraclub.org.uk
Website: worthingcameraclub.org.uk
Facebook: www.facebook.com/groups/worthingcameraclub
Instagram: @worthingcameraclub
YouTube: @WorthingCameraClub

5 From an Ant's Perspective by Linda K Meringdal

6 Persian Buttercup in Monochrome by John Nalaskowski

7 Sunset and Sand by Karen Phillips

10

13

6

7

8

9

8 Hour at Worthing Pier by Shirley Mullins

9 Skinny Dipping Tiger by Tony Mullen-Oriss

10 Tree at Winnats Pass, Derbyshire by Jan Budgen

11 Last Train Home by Daniel Sawyer

12 She Said I'll Only be a Minute by Richard Clegg

13 Amethyst Deceiver by Barry Chidlow

14 Stormy Seafront by Mike Ghibaldan

15 Caught Napping by Zoe Steel

11

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Buying Guide

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Our comprehensive listing of key specifications for DSLR lenses

DSLR Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.

50
60
70
85
100
50-100mm 1:1.8 DC ✱82

Lens mounts

Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, but some now have video-friendly stepper motors as widely used in mirrorless systems.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

AF	Nikon AF lenses driven from camera
AF-S	Nikon lenses with Silent Wave Motor
AF-P	Nikon lenses with stepper motors
AL	Pentax lenses with aspheric elements
APD	Fujifilm lenses with apodisation elements
APO	Sigma Apochromatic lenses
ASPH	Aspherical elements
AW	Pentax all-weather lenses
CS	Samyang lenses for APS-C cropped sensors
D	Nikon lenses that communicate distance info
DA	Pentax lenses optimised for APS-C-sized sensors
DC	Nikon defocus-control portrait lenses
DC	Sigma's lenses for APS-C digital
DG	Sigma's designation for full-frame lenses
Di	Tamron lenses for full-frame sensors
Di-II	Tamron lenses designed for APS-C DSLRs
Di-III	Tamron lenses for mirrorless cameras
DN	Sigma's lenses for mirrorless cameras
DO	Canon diffractive optical element lenses
DT	Sony lenses for APS-C-sized sensors
DX	Nikon's lenses for DX-format digital
DS	Canon's Defocus Smoothing technology
E	Nikon lenses with electronic apertures
E	Sony lenses for APS-C mirrorless
ED	Extra-low Dispersion elements
EF	Canon's lenses for full-frame DSLRs
EF-S	Canon's lenses for APS-C DSLRs
EF-M	Canon's lenses for APS-C mirrorless
EX	Sigma's 'Excellent' range
FA	Pentax full-frame lenses
FE	Sony lenses for full-frame mirrorless
G	Nikon lenses without an aperture ring
HSM	Sigma's Hypersonic Motor
IS	Canon's Image-Stabilised lenses
L	Canon's 'Luxury' range of high-end lenses
LD	Low-Dispersion glass
LM	Fujifilm Linear Motor
MP-E	Canon's high-magnification macro lens
OIS	Optical Image Stabilisation
OS	Sigma's Optically Stabilised lenses
PC-E	Nikon tilt-and-shift lenses
PF	Nikon Phase Fresnel optics
PZD	Tamron Piezo Drive focus motor
RF	Canon full-frame mirrorless lenses
S	Nikon's premium lenses for mirrorless
SAM	Sony Smooth Autofocus Motor
SDM	Pentax's Sonic Direct Drive Motor
SMC	Pentax Super Multi Coating
SP	Tamron's Super Performance range
SSM	Sony Supersonic Motor lenses
STF	Sony and Laowa Smooth Trans Focus
STM	Canon lenses with stepper motor
TS-E	Canon Tilt-and-Shift lens
UMC	Ultra Multi Coated
USM	Canon lenses with an Ultrasonic Motor
USD	Tamron Ultrasonic Drive motor
VC	Tamron's Vibration Compensation
VR	Nikon's Vibration Reduction feature
WR	Weather Resistant
Z	Nikon's lenses for mirrorless cameras

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY		MOUNT									DIMENSIONS		
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
CANON DSLR																
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	·		·						22	67	74.6	72	240
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration			·						24	77	83.5	89.8	385
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	·		·						35	77	83.5	110.6	645
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	·		·						25	58	66.5	61.8	215
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	·		·						39	67	77.4	96	515
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance			·						16	52	68.2	22.8	125
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	·		·						110	58	70	111.2	375
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon			·					·	15	n/a	78.5	83	540
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens			·					·	28	n/a	108	132	1180
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel			·					·	28	82	89.5	127.5	790
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	·		·					·	28	77	82.6	112.8	615
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease			·					·	28	77	83.5	96.8	500
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements			·					·	25	77	83.5	86.9	650
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture			·					·	38	82	88.5	113	805
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design	·		·					·	45	77	83.5	118	795
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up			·					·	28	72	80.4	104.4	760
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture			·					·	45	72	85.8	65.5	580
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though			·					·	45	58	73.8	50.5	290
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor			·					·	35	49	69.2	39.3	130
EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings	·		·					·	120	77	88.8	199	1480
EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises five stops of image stabilisation	·		·					·	100	72	80	176	780
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus	·		·					·	120	67	80	145.5	710
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM			·					·	150	58	71	122	480
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation	·		·					·	85	77	88.6	105.4	950
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM			·					·	85	58	75	71.5	425
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic	·		·					·	30	67	77.7	123	625
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	·		·					·	98	77	94	193	1640
TS-E 17mm f/4 L	£2920		Ultra-wideangle tilt-and-shift optic with independent rotation of the tilt and shift movements			·					·	25	77	88.9	106.9	820
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings			·					·	21	82	88.5	106.9	780
TS-E 50mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	27	77	86.9	114.9	945
TS-E 90mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	39	77	86.9	116.5	915
TS-E 135mm f/4L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	49	82	88.5	139.1	1110

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
					MOUNT									DIMENSIONS		
LAOWA DSLR																
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion		·	·		·	·		·	18	77	74.8	82.8	609
14mm f/4 Zero-D DSLR	£499		Relatively compact and lightweight ultra-wideangle manual focus prime that promises low distortion			·		·			·	15	67	72.5	75	320
15mm f/4 1:1 Macro	£449	4★	Unusual wideangle lens that offers 1:1 Macro together with vertical shift movements on APS-C cameras		·	·		·	·		·	12	77	83.8	64.7	410
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction			·		·			·	20	n/a	79	103	597
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion			·		·			·	25	82	91	95	747
24mm f/14 2x Macro Probe	£1599		Unique specialist macro lens with submersible front barrel and built-in LED lights			·		·			·	47	n/a	38	408	474
24mm f/14 2x Peri Probe	£2449		Development of macro probe design with swappable straight and 90° periscopic front sections			·		·			·		n/a	61.3	408	770
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x			·		·	·		·	17.3	n/a	65	82	400
60mm f/2.8 2X Ultra Macro	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro		·	·		·	·		·	18.5	62	95	70	503
100mm f/2.8 2:1 Ultra Macro APO	£469		Full-frame macro lens with twice-life-size magnification and apochromatic design			·		·	·		·	24.7	67	125	72	638
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodisation element that renders lovely bokeh		·	·		·	·		·	90	67	98.9	76	745
NIKON DSLR																
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	·				·				22	72	77	73	230
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22					·				24	77	82.5	87	460
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	·				·				45	67	78	97	490
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens	·				·				48	67	78.5	99	550
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens					·				30	52	70	52.5	200
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts					·				20	52	68.5	64.5	235
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	·				·				28	52	73	98.5	355
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm					·			·	16	n/a	77.5	83	485
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration					·			·	28	n/a	98	131.5	970
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	·				·			·	28	77	82.5	125	685
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight					·			·	20	77	82.5	80.5	335
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic					·			·	25	77	83	88.5	620
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers					·			·	23	72	77.5	83	355
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet	·				·			·	38	82	88	154.5	1070
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR	·				·			·	38	72	78	82	465
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	·				·			·	45	77	84	103	710
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions					·			·	28	77	83	100.5	645
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers					·			·	25	67	73	80	330
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range					·			·	30	67	83	89.5	600
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight					·			·	25	58	72	71.5	305
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	·				·			·	45	58	73.5	54	280
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22					·			·	45	52	63	39	160
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs					·			·	45	58	72	52.5	185
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture					·			·	58	72	85	70	385
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	·				·			·	110	77	88.5	202.5	1430
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	·				·			·	1200	67	80.5	146	680
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	·				·			·	175	77	95.5	203	1570
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm					·			·	85	77	86.5	84	595
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens					·			·	80	67	80	73	350
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture					·			·	100	82	94.5	106	985
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	·				·			·	220	95	108	267.5	2300
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements	·				·			·	140	77	89	147.5	755
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography					·			·	25	n/a	89	124	885
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture					·			·	21	77	82.5	108	730
45mm f/2.8 D ED PC-E Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture					·			·	25	77	82.5	112	740

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DSLR Lenses

				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY		MOUNT									DIMENSIONS		
PENTAX DSLR																
DA 10-17mm f/3.5-4.5 HD Fisheye ED	£499		Updated fisheye zoom lens gains refreshed cosmetic design, new optical coatings and removable hood						·			14	n/a	70	67.5	317
DA* 11-18mmF2.8 ED DC AW HD	£1399		Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp						·			30	82	90	100	704
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements						·			18	49	39.5	63	212
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood						·		·	28	n/a	98.5	143.5	1040
DA* 16-50mm f/2.8 ED PLM AW HD	£1500		All-new premium large-aperture standard zoom with updated optics and electromagnetic aperture control						·			30	77	84	117	712
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh						·			35	72	78	94	488
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating						·			25	52	68.5	67.5	230
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens						·			40	62	73	76	405
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant						·			28	55	68.5	71	283
HD-FA 21mm f/2.4 ED Limited DC WR	£1499		Ultra-wide addition to the premium Limited line-up, with aluminium barrel and electromagnetic aperture motor						·		·	18	67	74	89	416
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing						·			20	49	63	25	140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting						·		·	38	82	109.5	88.5	787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8						·		·	50	62	73	86.5	440
HD-FA 31mm f/1.8 Limited	£1100		Premium aluminium-bodied wideangle prime boasts an aperture ring plus HD and fluorine coatings						·		·	30	58	69	65	341
FA 35mm f/2 HD	£399		Latest version of venerable Pentax fast prime features a multi-layer HD coating						·		·	30	49	64	44.5	193
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners						·			30	49	63	45	124
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use						·			14	49	46.5	63	215
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system						·			40	49	63	15	90
HD-FA 43mm f/1.9 Limited	£650		Classic full-frame fast prime with perfect focal length for everyday use						·		·	45	49	64	27	155
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture						·		·	40	72	80	106	910
HD-FA 50mm f/1.4	£399		Updated large-aperture prime with HD coatings and refreshed cosmetic design						·		·	45	49	65	40.5	223
FA 50mm f/1.4 smc Classic	£449		Compact fast prime with film-era optics, aperture ring, and coatings designed to give 'rainbow flare'						·		·	45	49	65	37	216
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits						·			45	52	38.5	63	122
D-FA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism						·		·	19	49	60	67.5	265
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects						·			100	67	76.5	136	765
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating						·			n/a	49	69	79.5	285
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly						·			45	58	70.5	66	375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor						·			95	58	76.5	89	442
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing						·			110	67	167.5	82	1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating						·			70	49	63	26	130
D-FA* 70-200mm f/2.8 ED DC AW	£1850		Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition						·		·	120	77	91.5	203	1755
D-FA 70-210mm F4 ED SDM WR	£1199		Compact telephoto zoom with constant f/4 maximum aperture and weather-resistant construction						·		·	95	67	78.5	175	819
HD-FA 77mm f/1.8 Limited	£800		Renewed version of short telephoto portrait prime that features a traditional aperture ring						·		·	70	49	48	64	270
D FA* 85mm f/1.4 SDM AW	£1999		Upcoming large-aperture short telephoto prime promises premium optics and weather-sealing						·		·	85	82	95	123.5	1255
HD-FA 100mm f/2.8 ED AW Macro	£699		Updated 1:1 macro lens boasts improved optical formula and all-weather construction						·		·	30	49	65	80.5	348
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images						·		·	200	86	241.5	95	2000
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside						·			120	77	83	134	825
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass						·			140	77	83	184	1070
SAMYANG DSLR																
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		·	·	·	·	·			30	n/a	75	77.8	417
10mm f/3.5 XP MF	£950		World's widest-angle rectilinear lens promises 130° field of view with minimal distortion			·		·			·	26	n/a	95	98.1	731
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood		·	·	·	·	·			24	n/a	86	77	580
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs		·	·	·	·	·		·	20	n/a	77.3	70.2	500
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture			·		·			·	28	n/a	95	109.4	791
AF 14mm f/2.8	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction			·		·			·	20	n/a	90.5	95.6	485
14mm f/2.8 MF Mk II	£439		Ultra-wideangle manual-focus prime with weather-sealing and de-clickable aperture ring			·		·			·	28	n/a	87	96.3	641
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors		·	·	·	·	·			20	n/a	89.4	83	583
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs		·	·	·	·	·		·	20	77	83	113.2	520
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups		·	·	·	·	·		·	25	77	95	116	680
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		·	·	·	·	·		·	20	82	86	110.5	680
35mm f/1.2 XP MF	£719		Ultra-large aperture, manual focus prime with premium optics			·					·	34	86	93	117.4	1106
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		·	·	·	·	·		·	30	77	83	111	660
50mm f/1.2 XP MF	£639		Large aperture manual-focus prime promises 50MP resolution			·					·	45	86	93	117.4	1200
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs		·	·	·	·	·		·	45	77	74.7	81.6	575
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture			·					·	80	86	93	98.4	1050g
AF 85mm f/1.4	£599	3★	Autofocus fast short telephoto portrait lens for use on Canon or Nikon full-frame DSLRs			·		·			·	90	77	88	72	485
85mm f/1.4 MF Mk II	£389		Large-aperture short telephoto manual-focus prime is weather-sealed and the aperture can be de-clicked			·		·			·	110	72	78	72.2	541
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification		·	·	·	·	·		·	30	67	72.5	123.1	720
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur		·	·	·	·	·		·	80	77	82	122	830

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

DSLR Lenses

LENS	RRP	SCORE	SUMMARY		MOUNT									DIMENSIONS		
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
SIGMA DSLR																
12-24mm f/4 DG HSM | A	£1649	5★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery			·		·		·	·	24	n/a	101	132	1150
14mm f/1.8 DG HSM | A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs			·		·		·	·	27	n/a	95.4	126	1170
14-24mm f/2.8 DG HSM | A	£1399	5★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weather-sealed construction			·		·		·	·	26	n/a	96.4	135.1	1150
18-35mm f/1.8 DC HSM | A	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame			·		·		·		28	72	78	121	810
20mm f/1.4 DG HSM | A	£799	5★	An outstanding wideangle fixed-focal-length lens			·		·		·	·	27.6	n/a	90.7	129.8	950
24mm f/1.4 DG HSM | A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes			·		·		·	·	25	77	85	90.2	665
24-70mm f/2.8 DG OS HSM | A	£1399	5★	Latest premium fast standard zoom for full frame includes optical image stabilisation	·		·		·		·	·	37	82	88	107.6	1020
24-105mm f/4 DG OS HSM | A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	·	·	·		·		·	·	45	82	89	109	885
28mm f/1.4 DG HSM | A	£1099	4.5★	High-quality, weathersealed fast wideangle prime for full-frame DSLRs			·		·		·	·	28	77	82.8	107.1	865
35mm f/1.4 DG HSM | A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series		·	·		·	·	·	·	30	67	77	94	665
40mm f/1.4 DG HSM | A	£1100	5★	Large and heavy prime promising natural-looking perspective and top-quality optics			·		·		·	·	40	82	87.8	131	1200
50mm f/1.4 DG HSM | A	£849	5★	This lens has a unique design that pays off in truly excellent image quality		·	·		·		·	·	40	77	85.4	100	815
50-100mm f/1.8 DC HSM | A	£829	5★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one			·		·		·		37.4	82	93.5	170.7	1490
60-600mm f/4.5-6.3 DG OS HSM | S	£1899		Weathersealed 10x zoom encompasses huge range from standard to super-telephoto	·		·		·		·	·	60	105	120.4	268.9	2700
70mm f/2.8 DG Macro | A	£499		The first macro lens in Sigma's Art line-up features an extending-barrel focus-by-wire design			·		·		·	·	26	49	71	106	515
70-200mm f/2.8 DG OS HSM | S	£1349	5★	Superb large-aperture telephoto zoom shows high sharpness and minimal chromatic aberration	·		·		·		·	·	120	82	94.2	202.9	1805
85mm f/1.4 DG HSM | A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users			·		·		·	·	85	86	95	126	1130
100-400mm f/5-6.3 DG OS HSM | C	£799	4.5★	Relatively lightweight telezoom comes with weather-sealing and choice of push-pull or twist zoom	·		·		·		·	·	160	67	86.4	182.3	1160
105mm f/1.4 DG HSM | A	£1499	4.5★	Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot			·		·		·	·	100	105	115.9	131.5	1645
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	·		·		·		·	·	31.2	62	78	126.4	725
120-300mm f/2.8 DG HSM | S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter		·	·		·	·	·	·	150	105	124	291	3390
135mm f/1.8 DG HSM | A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs			·		·		·	·	87.5	82	91.4	114.9	1130
150-600mm f/5-6.3 DG OS HSM | C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter	·		·		·		·	·	280	95	105	260.1	1930
150-600mm f/5-6.3 DG OS HSM | S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	·		·		·		·	·	260	105	121	290.2	2860
VOIGTLANDER DSLR																
28mm f/2.8 Aspherical Color-Skopar SL II-S	£499		Manual-focus wideangle prime for Nikon F-mount SLRs boasts high-quality metal construction					·			·	15	52	66.3	32.8	205
40mm f/2 Ultron SL II-S	**£470**		**Compact, manual-focus 'pancake' prime designed for use with Nikon full-frame DSLRs**					**·**			**·**	**25**	**52**	**66.3**	**37.5**	**260**
55mm f/1.2 Nokton SL II-S	£549		Manual-focus standard zoom lens for Nikon SLRs with super-large aperture and aperture ring					·			·	45	52	69	48.1	365
58mm f/1.4 Nokton SL II-S	£518		Large-aperture manual focus standard prime for Nikon SLRs, inlcuding classic film cameras					·			·	45	52	67.6	45.5	320
90mm f/2.8 APO-Skopar SL II-S	£529		Remarkably small and lightweight manual-focus short telephoto portrait prime					·			·	90	52	66.3	41	260
ZEISS DSLR																
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design			·		·			·	25	95	102.3	100.2	947
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups			·		·			·	25	77	90	93	721
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion			·		·			·	22	82	95.5	95	851
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction			·		·			·	25	82	95.2	123	1225
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction			·		·			·	30	72	84.8	124.8	1174
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime			·		·			·	30	58	77	83	702
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs			·		·			·	45	58	71	71	380
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience			·		·			·	45	67	82.5	94	922
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics			·		·			·	24	67	81	75.3	730
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects			·		·			·	100	72	78	88	670
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture			·		·			·	80	77	90	113	1280
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction			·		·			·	88	67	80.5	104	843
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography			·		·			·	80	77	129	132	1123

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f/1.4 DC DN | Contemporary

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M50 + 15-45 box	£399
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EF-M 15-45 F3.5/6.3 IS STM	£79
EF-M 18-150 F3.5/6.3 IS STM	£349
EF-M 32 F1.4 STM box	£399
EF-M 55-200 F4.5/6.3 IS STM	£249
EF-M adapter	£89

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CANON AF LENSES USED

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10-18 F4.5/5.6 IS STM EFS	£149
11-24 F4 L USM box	£999
15 F2.8 fisheye	£399
15-85 F3.5/5.6 EFS	£199
16-35 F4 USM IS L box	£499
17-40 F4 L USM	£249
17-55 F2.8 IS USM box EFS	£399
18-135 F3.5/5.6 IS EFS nano	£299
18-200 F3.5/5.6 IS EFS	£299
24-70 F2.8 USM LII box	£999
24-70 F4 IS USM L	£599
24-105 F4 IS USM L	£499
35 F1.4 USM LII box	£999
50 F1.2 L USM box	£799
50 F1.4 USM box	£249
60 F2.8 macro EFS	£299
65 F2.8 MP-E macro box	£799
70-200 F2.8 IS USM LIII box	£1299
70-200 F2.8 IS USM LII	£899
70-300 F4/5.6 IS USM II Nano	£499
75-300 F4.5/5.6	£149
85 F1.2 USM L..£799 85 F1.8 U	£299
100 F2.8 IS USM L macro	£699
100 F2.8 USM macro box	£299
100-400 F4.5/5.6 LII box	£1499
100-400 F4.5/5.6 LII box	£999
100-400 f4.5-5.6 IS USM l Box	£699
180 F3.5 L USM macro	£699
200-400 F4 IS USM	£4999
300 F2.8 IS USM LII	£2999
300 F4 IS USM L box	£599
400 F4 DO IS II USM	£3799
500 F4 IS USM LII	£4499
12mm MKII ext tube	£69
25mm MKII ext tube	£99
1.4x or 2x extender MKIII each	£329

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10 F2.8 EX DC HSM	£249
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14-24 F2.8 Art box	£799
17-50 F2.8 OS DC box	£249
18-200 F3.5/6.3 DC OS	£199
20 F1.4 DG Art box	£399
24 F1.4 Art	£399
24-105 F4 DG OS box	£399
35 F1.4 Art	£399
50 F1.4 Art box	£399
70-300 F4.5/5.6 DG	£139
105 F2.8 EX DG HSM OS	£329
120-300 F2.8 OS Sport	£1199
150 F2.8 EX DG OS	£399
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem.	£699
TC1401 1.4x extender	£149

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TAMRON 18-270 F3.5/6.3 VC	£199
TAMRON 70-300 F4/5.6 VC USD	£249
TAMRON 70-300 F4/5.6 Di	£99
TAMRON 90 F2.8 Di	£199
TOKINA 12-24 F4 DX MKII	£199
TOKINA 12-28 F4 DX box	£269

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MT24-EX ringflash	£499
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70-300 F4.5/5.6 AFD	£99
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105 F2 DC	£599
105 F2.8 AFS VR macro	£399
200-500 F5.6 E ED AFS VR	£899
300 F4 E PF VR box	£799
500 F4 E FL VR	£3999
500 F5.6 E PF VR AFS box	£1899
TC14-EIII........£349 TC14-EII box	£199
TC17-EII box	£99
TC20-EIII box	£199

SIGMA NAF USED

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10-20 F4/5.6 DC HSM	£129
12-24 F4.5/5.6 II HSM	£399
24-105 F4 DG OS	£499
35 F1.4 Art	£399
50 F1.4 Art	£399
70-200 F2.8 EX DG OS HSM	£399
105 F2.8 EX DG HSM OS	£329
150 F2.8 EX DG OS HSM box	£399
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150-600 F5/6.3 DG OS contem.	£699
TC-1401 1.4x extender	£149

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DR-5 angle finder	£149
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50 F1.2 AIS....£499 50 F1.4 AIS	£329
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12-45 F4 Pro..£399 12-100 F4	£799
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14-150 F4/5.6 II	£399
17 F1.2 Pro...£599 30 F3.5 mac.	£149
40-150 F2.8 Pro box	£799
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60 F2.8 macro box	£379
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70-200 F4 G..£799 85 F1.4 GM	£999
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AE-1P body black Box	£299
AE-1P body chrome	£219

MINOLTA MD USED

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OM-2N body chrome Box	£299
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GITZO, LOWEPRO, MANFROTTO
PLEASE SEE WEBSITE

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SQA speed grip	£99
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501C + WLF black	£1299
501CM body chrome + WLF	£1699
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150 F4 CF	£499
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300 F4 latest..£199 400 F4 early	£399
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Before
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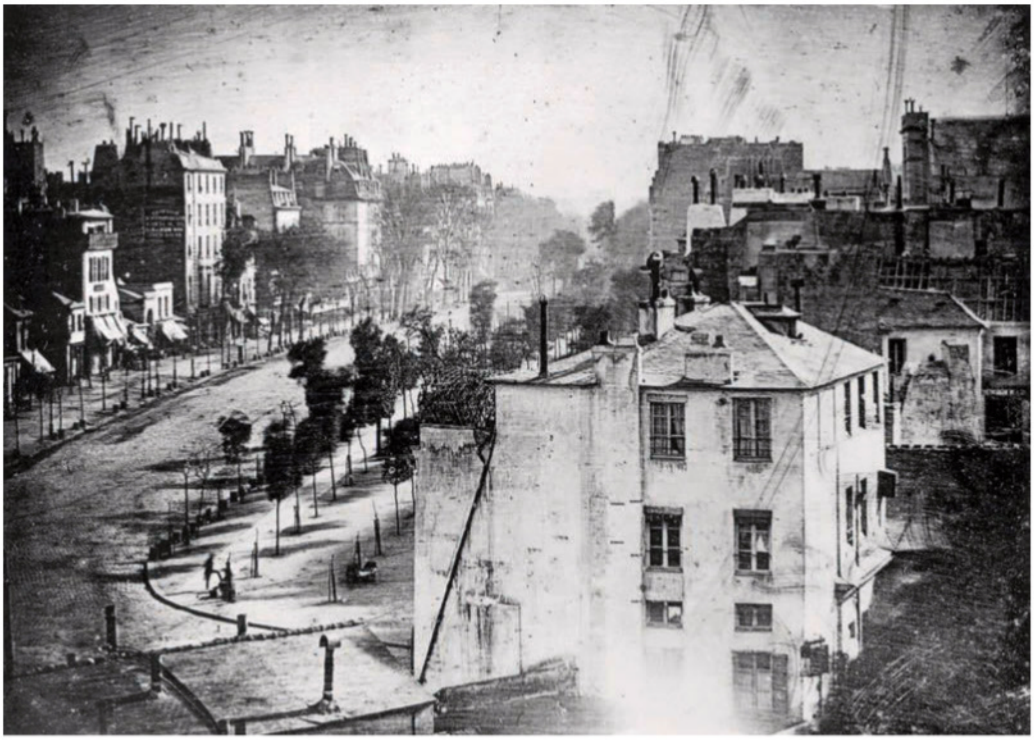
Final Analysis

John Wade considers...

Boulevard du Temple by Louis Jacques Mandé Daguerre, 1838



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There is so much about this picture that I find fascinating. I'm interested in its historical importance as being recognised as the first photograph ever to include a human – two actually. They are tucked away where the road curves down in the bottom left and appear to show someone having their shoes shined. But where are all the other people and traffic that must have proliferated in this apparently deserted street?

Intriguing

The answer is they are there, but because the exposure was so lengthy, anything that moved didn't stay in one place long enough to be recorded. It was once thought that the exposure for this picture might have been up to half an hour; but now the consensus is it was more likely to have been between three and five minutes. So here's another thing I find intriguing. Did the shoe shine operator and his customer just happen to be there? Or were they friends of Monsieur Daguerre who placed them compositionally in just the right spot, demanding they adopt a pose and stay still for up to five minutes? If so, how did the photographer signal to them from so far away to tell them when the exposure was starting and ending?

I find myself also drawn to those shops on the left. What did they sell? Who were their customers? What did they buy? And then there's that apartment block on the right. My eye goes to one window top left where a drawn curtain is pulled slightly aside at the bottom. Is someone peering out? And what are those small objects, or maybe reflections, in the windows on the floors below? Even more fascinating is the man who took this picture and the complicated process he used.

Daguerre was a talented artist and an apprentice architect who became a scenery painter, then scenery designer, for the Paris Opera. He was also an exponent of the Diorama, a popular theatrical experience that involved painting scenes on translucent screens to create three-dimensional illusions by the use of clever lighting. In 1839 he officially announced the daguerreotype process which produced images called daguerreotypes. This picture, credited for the previous year, is obviously a very early example.

> **'The daguerreotype process was a little dangerous if you valued your health'**

Daguerreotypes were made on copper plates coated with silver, and the process was a little dangerous for those who valued their health. Making the plate involved the use of iodine fumes to convert the silver into silver iodide and bromine fumes to make the plate more sensitive. Processing required mercury to be heated to produce more toxic fumes that reacted with the silver iodide to produce a white amalgam that represented the highlights, while the unaffected polished silver remained to represent the shadows.

I also love the composition, the way the road, accentuated by the trees, gently sweeps from the foreground into the distance. But here's a thing. Because the daguerreotype process produced a direct positive, without the intervention of a negative printed to correct the way a lens naturally reverses and inverts the subject, what you see here is actually a mirror image of the scene. Yet, when I put this picture into Photoshop and laterally reversed it to reveal the subject in its true orientation, I don't like the composition nearly as much.

John Wade is best known for his regular contributions to AP on classic cameras. He is the author of 25 books on social and photographic history. Find him at **www.johnwade.org**

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It records in 4K at 60fps and Full HD even at up to 120fps for perfect slow motion. The universal lens offers a 24x optical zoom with an initial focal length of 25mm. In addition to the three-stage ND filter, it also offers two adjustment rings for quick manual operation of focus, zoom or iris. With the integrated WiFi, it can also stream the recordings live in HD to the internet.

Panasonic HC-X1200

High-End 4K Camcorder

As a very compact 4K 60p camcorder, the X1200 offers the mobility and portability to meet a wide range of demands and requirements. It records in 4K at 60fps and Full HD even at up to 120fps for perfect slow motion. The universal lens offers a 24x optical zoom with an initial focal length of 25mm.

Panasonic
4K

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Panasonic HC-VX3

Accurately Capture the Moment

The f/1.8 lens and large MOS sensor let you preserve your memories in vivid 4K images. In addition to the stable shooting when zooming, the 4K cropping function offers desired results. There are also various shooting settings such as 2K for a longer period of time with a smaller capacity.

Panasonic
4K

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Panasonic HC-V900

Easy to Use Functions

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